Design Review Guidelines

Historic Districts High Point, North Carolina

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I. PREFACE

Design review guidelines basically provide a framework from which recommendations may be offered about the appropriateness of exterior treatments in a historic district. Through such guidelines, the Historic Preservation Commission, homeowners and staff are supplied with minimum standards for making decisions when reviewing applications for Certificates of Appropriateness. (Submittal and approval of a Certificate of Appropriateness are required prior to conducting any exterior work, other than ordinary maintenance.)

- Through the implementation of guidelines, the following may be achieved:
  - All applicants are treated with uniformity and fairness;
  - There is consistency in decision-making;
  - Standards are clarified for applicants, thus, compliance is made easier;
  - Investments are enhanced by informing property owners about rehabilitation and maintenance techniques;
  - Processing of routine alterations can be completed more quickly and efficiently;
  - Public awareness of the architectural and historic character of the district is increased.

The Design Review Guidelines address the following criteria:

Ia. **Historical Significance or Quality** includes the significance in history or architecture; integrity of location, design, or setting, materials and workmanship; elements making significant contributions to the broad pattern of local history that embody distinctive characteristics of a period.

1b. **Exterior Form and Appearance** include: height; setback, orientation, and lot coverage; construction materials; architectural detailing; roof shapes, forms, and materials; fenestration (arrangement of doors and windows); general form and proportions; appurtenant fixtures and features such as lighting; structural condition and soundness; use of local or regional architectural traditions; and the effect of trees and other landscape elements.

In addition, recommendations have also been set forth regarding new construction, moving of buildings, and demolition of structures. The Historic Preservation Commission refers to these guidelines in evaluating applications for Certificates of Appropriateness. Proposed work in the historic districts should be consistent with the intent of the standards and treatment techniques which follow.

II. PROCEDURES FOR AMENDMENTS TO THE GUIDELINES OF THE HISTORIC PRESERVATION COMMISSION

- Upon the suggestion to amend the guidelines by a member of the commission, the chairperson shall call for discussion on the proposed amendment.

- Following discussion, the chairperson shall request a motion to place the proposed amendment on the agenda for the next regularly scheduled meeting or refer it to the design committee for additional information and research. The commission staff or the design committee shall report to the commission at the next regularly scheduled meeting.

- The amendment to the guidelines of the Historic Preservation Commission shall be publicly advertised once a minimum of 14 days prior to the date of the meeting when the proposed amendment is to be considered for adoption.

- At the meeting where the proposed amendment is to be considered for adoption, the chairperson shall read the text of the amendment to all present. The chairperson shall then ask if there are any persons present who wish to speak for or against the proposed amendment.

- Following discussion from the floor, the chairperson shall call for discussion of the proposed amendment by members of the commission. The chairperson shall then request a motion to consider the amendment for adoption. If so moved and seconded, the chairperson shall call for any additional discussion. When discussion is closed, the chairperson shall call for a vote on the motion. A majority vote shall be deemed sufficient to adopt or deny the proposed amendment.

III. GENERAL PROCEDURES

The High Point Historic District Overlay Zone Regulations of the Development Ordinance require that a "Certificate of Appropriateness" be obtained prior to making an exterior architectural or environmental change to a property within any historic district.

A "Certificate of Appropriateness" is a document awarded by the Historic Preservation Commission which allows an applicant to proceed with a proposed alteration, demolition or new construction in the designated area. The Commission awards a certificate following its determination of the proposal's suitability according to the Design Review Guidelines. A Certificate of Appropriateness is required for exterior changes within any historic districts.

IIIa Minor Works Excepted

The following list of minor works may be approved by the Director of Planning and Development or his designee without a hearing for a Certificate of Appropriateness before the Historic Preservation Commission. A letter of approval will be issued to the applicant, usually within 48 hours, if the work requested is described below.

1. Painting, using recommendations of the guidelines;

2. Replacement of window glass;

3. Caulking and weather stripping;

4. Installation of window air conditioners, television antennas, and other temporary mechanical equipment, which cannot easily be seen from the street or are screened from view with shrubbery or appropriate fencing;

5. Minor landscaping, including vegetable and flower gardens, shrubbery, and side and rear yard trees;

6. Pruning:

    a. Pruning of mature trees is the removal of dead, dying, diseased, interfering, objectionable, obstructing, and/or weak branches larger than one inch in diameter (3 inches in circumference). No topping of trees shall be permitted. Cutting back may be permitted after a site visit and it is determined, that such measures are needed due to a hazard and/or to protect the longevity of the tree or adjacent trees;

    b. Major pruning of shrubbery and evergreens is defined as following the natural shape of the species

7. Removal of dead, diseased or dangerous trees; shall be submitted to the Department of Planning and Development prior to the issuance of the minor works approval. A Certificate of Appropriateness is required for the removal of a healthy tree with a trunk larger than four inches diameter at breast height (DBH) or 12.7 inches in circumference, measured at four and one-half feet high from ground level adjacent to the base of the trunk.

8. Repair to walks, patios, fences and driveways, as long as replacement materials match the original;

9. Replacement of small amounts of missing or deteriorated siding, trim, roof shingles, porch flooring, steps, etc., as long as replacement materials match the original;

10. Installation of storm windows and doors as long as trim color is white or matches house trim color, and storm door is "full view" type;

11. Installation of gutters and downspouts as long as color matches the house trim color, roof ventilators on rear slopes, and chimney caps;

12. Installation of house numbers, mailboxes, and porch light fixtures;

13. Alteration, restoration or erection of medium to dark gray or black asphalt shingle roof;

14. Alteration, restoration or erection of shutters or blinds original to the building;

15. Removal of asbestos siding in preparation for restoration or rehabilitation for which a Certificate of Appropriateness is requested;

16. Removal of aluminum awnings;

17. Removal of Georgian carriage lamps;

18. Removal of cinderblock walk and steps;

19. Removal of storm doors and windows that feature panels or decorative work;

20. Removal of metal storage buildings; and

21. Erection, alteration, or removal of temporary features that are necessary to ease difficulties associated with a medical condition but do not permanently alter exterior features.

22. Simple picket fences, standard stockade fences and coated chain link fences not visible from the street.

IIIb Procedures for Obtaining a Certificate of Appropriateness

Application should be made to the Department of Planning and Development no later than 14 days prior to the next regularly scheduled Historic Preservation Commission meeting. Each application should include sketches, drawings, photographs, specifications, descriptions and other information which clearly show the proposed change.

Appeal of the Commission's decision may be taken to the Board of Adjustment within 10 days after the decision is made.

IV. GUIDELINES AND STANDARDS FOR EXISITNG CONSTRUCTION

IVa Architectural Details

The architectural details of an early building, whether they are applied with the exuberance of Victorian era styles or with the restraint of the classically inspired, are signatures of design. Often, an individual will be attracted to a building because of the presence of these details -–the "gingerbread" or carvings associated with Victorian houses, or because of the Ionic capitals that suggest antebellum plantation houses. Some styles or types of 19th century architecture take their names from details associated with them. Bracketed Victorian is named after the decorative carved cantilevers associated with it, and the Art Deco style emphasized a distinctive geometric ornament.

The following *are architectural details that are not allowed in High Point Historic Districts*.

1. Adding any type of architectural or aesthetic detail, decoration, fixture or ornament that is incongruous with the character of the property, or with the special character of the historic district.

2. Adding decoration, fixture or ornament of any type of architectural or aesthetic detail that is incongruous in nature, form, arrangement or material with the special character of the historic district.

3. Removing original material, or hardware, except when essential for security, when originals are irreplaceable.

4. Installing new decorative material, fixtures, ornaments or architectural details that were unavailable when the building was constructed.

5. Removing exterior features, such as cornices, brackets, railings, shutters, siding, window architraves, and doorway pediments when these are an essential part of a building's original character and appearance.

6. Covering, removing or altering characteristic or historic architectural details to install modern siding materials.

IVa Basic Shape, Scale and Form

The basic shape and form of a building generally can be seen by looking at its floor plans and elevations. The style of an early High Point building usually dictated its shape. Buildings inspired by classical forms are generally foursquare or rectangular in shape while those inspired by Gothic forms or vernacular revivals can display complex or fanciful arrangements of shapes.

Surviving early High Point buildings dating from before the advent of central heating usually display floor plans that allow individual rooms to be shut off. The styles of architecture from

those years – Georgian, Federal, and Greek Revival - were suitable for conserving heat through a symmetrical arrangement of rooms, each of which could be closed off, and usually reflected a symmetrical arrangement of shapes on the exterior of the buildings.

An elevation is a drawing that shows the vertical appearance of a building, including the number of stories and bays that it displays. Most early High Point houses were one to two stories high and commercial buildings were rarely over ten stories high.

A proposed building or addition should maintain and strengthen the spatial quality of the streetscape. The proposed addition or building should not intrude into the visual quality of the spacing. It should maintain the overall sense of rhythm between buildings and the existing symmetry of the neighborhood. Traditional landscape patterns should be maintained. The height, façade, roof form, and architectural details of a proposed building or addition should be in proportion to the height, façade length, roof form and architectural details of buildings in the immediate vicinity.

The following are *alterations of basic shape and form that are not allowed in Historic Districts*.

1. Additions or deletions that are out of proportion to the building. For example, the addition of a low, horizontal wing to a tall, vertical building; the removal of an original wing of an historic building, or the removal of an addition that has been determined to have historic or architectural significance.

2. Alterations of the basic plan of a building exterior by demolishing principal walls, partitions, roofs, windows and stairways.

3. Enclosing porches and steps that are elements of the design of the major facades or those visible from the right-of-way in a manner that destroys their original intended appearance.

4. Unnecessary alterations to the plan, materials, and appearance of the building.

IVb Materials

Materials are the substance or matter that are used to construct a building or from which elements of a building are fabricated.

Wood was the most commonly used building material in early High Point neighborhoods. Most of the homes in these areas are of "balloon frame" construction, a Victorian-era building innovation that set up all exterior bearing walls and partitions with single vertical studs and nailed the floor joists to those studs. This was an important advance in building technology as it allowed the rapid construction of larger numbers of houses by fewer men. Before this, buildings exhibited "post and beam" framing. That is a system in which the horizontal members rest on posts that are separate from walls. This method, while time-consuming, produced very sturdy

buildings. Clapboard, flush siding, board and batten or textured siding was then applied to the exterior, and, depending on the styles of the era and the taste and financial conditions of the owner, decorative details were added.

IVc Siding

Exterior siding is the most common architectural element that is fabricated from wood. There are a multitude of forms that wood siding can take - it can be clapboard, flush, textured or board and batten. There also are many commercial imitations of wooden siding of which one should be aware. The appendix defines some common types of siding used in High Point.

The following are *wood and synthetic materials and processes that are not allowed in Historic Districts.*

1. Asphalt siding or shingles for walls.

2. Asbestos siding or shingles for walls.

3. Wood shakes or shingles that are incongruous with the design of the building.

4. The use of different materials and textures on different parts or stories of the house unless one is faithfully restoring or reproducing the original façade treatment of a structure.

5. Sheets of plywood siding.

6. Installation of siding which is anachronistic to the building or to the special chacter of the district.

7. Use of vinyl or aluminum siding, and use of wood substitutes such as hardboard and "Hardi-plank" unless wood substitutes would stabilize and prolong survival of the structure and the material is installed in a manner compatible with historic buildings in the district..

8. Clapboard siding with an exposed face exceeding six inches or replacing siding with that of a drastically different width or form.

9. Replacing beveled battens with flat ones or changing the proportional arrangements of original board and batten siding.

10. Stripping paint from a wooden building or architectural details by using sandblasting or waterblasting or by using harsh chemical strippers that damage the surface or the grain of the wood.

IVd Brick

Brick was a more expensive building material than wood and therefore is not common in early High Point neighborhoods. Old brick walls have certain characteristics which should be preserved and enhanced. Properly cared for, a brick wall develops a patina with age and possesses a definite maintenance advantage over wood siding.

Brick is laid in a pattern known as bond. Most buildings display the pattern called common bond that features a variety of stretcher-header ratios. Before the use of wire wall reinforcement became widespread, bond was an important element in the stability of brick construction. Today it creates a pattern of order and repetition that adds a pleasing element to the facade of a brick building.

The following are *brick materials and processes that are not allowed in Historic Districts.*

1. Brick styles and sizes that are incongruous, such as oversized brick, terra-cotta or glass bricks when the building is not a style that exhibits these materials.

2. Bricks laid in a pattern or bond incongruous with the property, or the special character of the historic district.

3. Colored brick, brick material such as broken tile, or stone material that is incongruous with the property, or the special character of the historic district.

4. Any type of siding material with an embossed, repetitive design that seeks to imitate brick.

5. Any type of asphalt or asbestos shingles with imitation brick patterns.

6. Pointing with mortar or stucco mixes of portland cement content which is harder or masonry joints.

7. Mortar joint widths, profiles, textures or colors which do not match existing brick or other masonry joints.

8. Sandblasting or waterblasing brick or other masonry surfaces.

9. Using chemical cleaning products which have an adverse chemical reaction with the brick.

10. Applying waterproof or water repellent coatings or other treatments unless required to solve a specific technical problem that has been studied and identified.

11. Removing or adding paint to brick that is incongruous with the historic property or with the special character of the historic district. (When a brick foundation has been painted in the past, the paint color shall be similar to the original brick.)

IVe Stucco

Stucco, a textured exterior finish, usually composed of portland cement, lime, and sand mixed with water, was sometimes used as an exterior finish material on early High Point buildings. It is more commonly found on Prairie style, Mission style, Tudor Revival or bungalows from the 1910s and 1920s.

The following are *stucco materials and processes that are not allowed in Historic Districts.*

1. Pointing or repairing stucco with mortar of portland cement content which is harder or stronger than the existing building material.

2. Removing permanently a stucco finish from a building that originally featured it.

3. Applying a stucco finish to a historic building on which it would be incongruous or to a building within a district so that it would become incongruous with the special character of the historic district.

4. Applying a new stucco finish that is incongruous with the original in composition, texture, style, color and character.

5. Applying synthetic sidings to stucco buildings.

IVf Stone

Building stones vary in type from hard, igneous rock, such as granite, to soft, sedimentary types like sandstone. Many times, stone will develop a protective skin or patina that is a desirable characteristic in an early building. Surface treatments for stones vary. Many times, granite bears the tool marks that are left when the stone is dressed, while marble may exhibit a honed, smooth, polished face. Stone has always been a favored medium for conveying architectural detail such as ornate carving.

Rusticated stone is a common detail treatment. This can give the face of the building a solid, durable look that complements the material. Stone is also used as an accent on early brick buildings in the form of sills, quoins, pediments, and other architectural elements.

The following are *stone materials and processes that are not allowed in Historic Districts.*

1. Any type of siding material or shingles with a stamped or molded repetitive design that seeks to imitate stone.

2. Any type of stone material that is incongruous with the historic property or the special character of the historic district.

3. Pointing with mortar or stucco mixes of portland cement content which are harder than the existing building materials.

4. Mortar joint widths, profiles, textures or colors which do not match original stonework joints.

5. Sandblasting or waterblasting a stone surface.

6. Using chemical cleaning products which have an adverse chemical reaction with the stone.

7. Applying waterproof or water repellent coatings or other treatments unless required to solve a specific technical problem that has been studied and identified.

8. Stone laid in a pattern or bond incongruous with the historical characteristics of the property, or with the special character of the historic district.

9. Stone or broken stone or similar material that is incongruous with the historical characteristics of the property, or with the special character of the historic district.

10. Applying synthetic sidings on stone buildings.

IVg Roof Form and Pitch

The roof form and pitch are among the major distinguishing characteristics of different styles of architecture. Roofs can be flat, pitched, hipped, curved or arranged in various combinations of all of these forms. Certain architectural styles are distinguished by roof types – for example, buildings styled after Classical forms usually feature simple hipped or pitched roofs.

Roofing materials contribute to the character of early High Point buildings. It is extremely important to install appropriate roofing material when conserving the character of early buildings. For example, a Mission style building that featured a terra cotta roof should not be re-roofed with asphalt shingles. This applies to shingle patterns as well. If a mansard style roof is decorated with polychromatic slates, their removal would subvert the designer's intention and damage the quality of the building.

The following are *roof forms, pitch, materials and treatments not allowed in Historic Districts.*

1. Any roof form, pitch, treatment or material that is incongruous with the characteristics of the property or special character of the historic district.

2. Use of shingles or other roofing material that is incongruous with the special character of the historic district or the property.

3. Use of exposed tarpaper rolls as roofing material.

4. Changing the roof shape to one incongruous with the character of the property or to the special character of the historic district by such additions as oversized dormers, skylights, or solar equipment in visible or undisguised positions.

5. Applying new roofing or drainage material or other additions that are incongruous with the style and period of the property or to the special character of the historic district.

6. Replacing roof coverings with new materials which differ in composition, size, shape, color, or texture from the building roof so that it becomes incongruous with the special character of the historic district.

7. Stripping the roof of architectural features such as crestings or bargeboards or quarter round.

8. Replacing or removing gutters or downspouts that have been concealed in box eaves with exposed new materials, or replacing gutters or downspouts of a decorative nature with new material that would be incongruous with the historic character of the building or the special character of the historic district.

IVh Fenestration Pattern

The fenestration pattern of a building is the arrangement of doors and windows in its facades. Builders use these various arrangements, the sizes and proportions of openings and the decorative elements associated with them, to achieve stylistic effects on buildings. Many early High Point buildings exhibit picturesque or romantic facades because of their fenestration patterns. There are may types of windows, doors, and decorative treatments employed in these early buildings.

The sizes of panes, or sheets of glass, in a window reflect the style and sometimes the age of a building. Early 19th century architectural styles, late Georgian, Federal and Greek Revival feature windows with small panes of glass, usually in a twelve-over-twelve pattern.

As the century advanced, glass manufacturing became increasingly sophisticated and designers were able to take advantage of the fact that larger sheets of glass could be produced. Thus, many late 19th and early 20th century High Point buildings display windows of one-over-one or one-over-four pattern.

Colored or stained glass windows were popular design accents for many of the romantic styles of architecture such as the Queen Anne style. Stained glass windows, either alone or in combination with regular window lights, created subtle patterns of light and color on the interior of buildings and added interest to the exterior. Beveled glass and etched glass were other decorative treatments that also found favor. Whatever the type of decorative glass used, however, it was an important part of an overall design scheme; it was not simply added as an afterthought.

There are many types of windows and doors and various features that go with them. Improper or insensitive treatment of the fenestration pattern of an early High Point building can seriously detract from its character to the point that the building completely loses its original stylistic identity.

The following are *alterations to fenestration patterns, materials, arrangements and details that are not allowed in Historic Districts.*

1. Any fenestration type, style, material, or arrangement that is incongruous with the character of a property, or the special character of the historic district.

2. Any window or door materials added to a structure that are incongruous with the property or with the special character of the historic district.

3. Any detail material associated with fenestration patterns that is incongruous to the character of the property or to the special character of the historic district, such as the installation of unfinished aluminum frame screens or storm windows.

4. Removing any detail material associated with fenestration patterns such as stained glass, beveled glass or tracery except to restore a building.

5. Introducing new window and door openings or enlarging or reducing window or door openings to fit new window sashes or new door sizes.

6. Changing the size of window panes or the dimensions of sashes or door.

7. Removing original doors and door hardware when they can be repaired and reused in place.

8. Installation of shutters, blinds, or awnings which are anachronistic or which are incongruous with the character of the property or to the special character of the historic district.

9. Replacing sashes or doors with those that are incongruous in size, configuration and reflective qualities or which alter the setback relationship between window and wall.

IVi Vernacular Forms

Vernacular forms, or native, local forms are more commonly found in 19th and early 20th century buildings and neighborhoods than in newer construction. While the design of many notable early High Point buildings relies heavily on those found in architectural pattern books, the design of many homes in early neighborhoods reflects regional, rather than national tastes.

The presence of vernacular forms lends distinction and character to early High Point development. Since travel, commerce and communication were more limited when these buildings and neighborhoods developed, their forms honestly reflect the needs and tastes of their local builders. One of the major needs was to adapt homes to the climate. While High Point enjoys an overall temperate climate it experiences some intense summer heat. In order to accommodate this, early home builders tried, whenever possible, to situate buildings to catch

breezes. In urban settings, the finer, more expensive neighborhoods and homes are found on ridges and high ground.

Many homes in early High Point neighborhoods feature roomy porches and similar structures that function as outdoor living rooms. There are several types of porches and outdoor spaces that lend character to early High Point buildings.

The following are *vernacular forms not allowed in Historic Districts.*

1. Installing balconies, porches, porticos, verandas, decks, patios, or steps to a building that are incongruous with the historic character of the building or with the special character of the historic district.

2. Removing or altering balconies, porticos, patios, porches, verandas, or steps that are appropriate to the building's development and style.

3. Stripping porches, verandas, or steps of original material (unless it is essential for safety and architectural features) such as hand rails, balusters, columns, brackets, and roof decorations of wood, iron, cast iron, terra-cotta, tile and brick and not replacing them with the same or similar material.

4. Making changes to the appearance of the site by removing healthy, mature trees or major landscape elements such as open spaces, swales or vistas; or by failing to provide screening elements for swimming pools and decks.

5. Communication devices such as satellite dishes may only be installed in locations not visible from the street

IVj Color

Many times, one of the first exterior projects a new owner of an early home undertakes is the exterior repainting of the house. With some exceptions, it appears through historical research that early 20th century builders and homeowners in High Point tended to be rather conservative in choosing exterior color schemes. Favored exterior colors seemed to be creams, tans, yellows, greens and similar earthy tones. Again, the style of the building is the major guideline for colors – a simple 1910-era vernacular house looks contrived if painted in the combinations found on a flamboyant Queen Anne style one.

Most of the classical-revival style early High Point buildings were painted light colors such as yellow, tan, pale blue, or cream. Promoters of the Greek Revival style of architecture popular in the early to mid-nineteenth century made the understandable mistake of thinking that the ancient Greek temples on which they patterned their designs were glistening white marble. That the temples were marble painted in polycromatic designs was not known since archaeological research had not advanced enough to discover the fact. So these styles were presented in light colors and have become a part of our architectural tradition as such.

House colors were also affected by events or social conditions. Many older homes were painted white during the Depression. It is said this happened because real estate agents found they could market a house more quickly if it were white. So if an older individual remembers a house as "always being white," it is still wise to make paint scrapings or look for documentation describing the original colors.

A good, appropriate exterior color combination can alter the entire appearance of a building. This has been demonstrated on many early buildings; several that were perceived as mediocre buildings or streetscapes have become points of interest because of good color combinations and paint jobs.

The following are *colors, color arrangements and processes that are not allowed in Historic Districts.*

1. Any color or combination of colors that are not typical of the style, era, or the special character of the historic district.

2. Removing paint and finishes down to the bare surface by using chemical paint strippers that adversely affect the surface of the building.

3. Removing paint from a masonry building that was intended to be painted or from one that will suffer deterioration if paint is removed.

4. Removing paint and finishes by sandblasting or waterblasting.

5. Applying paint to a masonry building which would be incongruous with the historic building or to the special character of the historic district.

IVk Elements of Composition

The composition of a building is the arrangement or the bringing together of its parts or elements. Architectural compositions in early High Point buildings can range from simple, straightforward designs to complex arrangements that create visual interest both in the building and in the surrounding streetscape.

The following are *alterations to or arrangements of elements of composition that are not allowed in Historic Districts.*

1. Adding any architectural element that is incongruous with the original character and quality of the property or the special character of the historic district.

2. The removal or concealment of any element of composition (except for safety reasons) that distinguishes the building, style of the building or the special character of the historic district.

3. Introducing a storefront or commercial installation on the ground floor, such as an arcade, which alters the architectural and historic character of the building and its relationship with the street or its setting.

IVl Appurtenant Features

Appurtenant features are those structures, trees, landscaping, and installations that define or surround the site of any early High Point building. They should be given the same consideration that is given to the building itself. These features, walkways, driveways, fences, signs, lighting and environmental elements help to define space; to direct pedestrian and vehicular movement; and to create an orderly visual quality that form the streetscape of the district. Careful attention to appurtenant features can add a finishing touch to a rehabilitation project. Neglecting appurtenant features can detract from the quality of a good building and cause an entire streetscape to look shabby or lose its continuity.

The following are *appurtenant features which are not allowed in Historic Districts.*

1. Introducing a structure, fence, or any construction that is incongruous to the district.

2. The addition of any environmental element that is incongruous to the special character of the historic district.

3. The removal of any environmental element that is pivotal or contributes to the special character of the historic district.

IVm Signs

Turn of the century photographs of High Point show the designs for lettering on signs to be of a straightforward, informative nature. In the case of commercial signs, many times the lettering was painted directly onto the window glass.

Lettering designs were usually sans-serif, or with simple serifs, and done in all capital letters. Fancy lettering, such as italics or ornate Gothic styles, was used as an accent or for emphasis in combination with plainer lettering.

Sign boards that hung over the sidewalk or that were affixed to buildings were generally rectangular in shape with various corner treatments such as rounded, concave, or simple squared-off corners. Occasionally an overhanging sign announcing a business would appear in a familiar shape, such as a horseshoe shape with lettering around its perimeter to designate a hardware store. But as a general rule, sign boards were attractive, simple shapes that were vehicles for lettering which conveyed a message.

The Victorian builders' favorite method of announcing the name of a building (usually a commercial or institutional building) was to cast it in relieve on the pediment of the frieze over the main entrance. The date of the construction was usually included.

If a building had a transom over the main entrance, street address numbers were usually painted on the glass in that area. Again, the purpose was to identify the premises for the passer-by.

The following are *signs, sign treatments, designs, sizes and locations that are not allowed in Historic Districts.*

1. Any sign style, size or locations that is incongruous with the property or with the special character of the historic district.

2. Any sign that is fabricated out of a material or contains components or elements that are incongruous with the property or the special character or the historic district.

Property owners in early High Point neighborhoods are advised that the High Point City Code contains a sign control ordinance. Information and permits involving the construction and installation of signs can be obtained at the Permit Center in the Municipal Building.

IVn Sidewalks

Sidewalks and pathways are urban amenities that vary with their locations. Many sidewalks in early High Point are concrete.

Granite curbstones exist in many older commercial and residential sections and should be preserved. The purpose of sidewalks and pathways is to provide for safe pedestrian travel. Many times they are pleasant and interesting as well. In most early High Point neighborhoods, sidewalks, paved or otherwise, had defined boundaries of plantings, low walls, fences or changes in elevation. Building facades relate to front yards and gardens that relate to boundaries that in turn relate to curbs and streets. All these relationships combine to create the atmosphere and character of the streetscape.

The following are *sidewalks and pathway treatments, materials and locations that are not allowed in Historic Districts.*

1. Any sidewalk or pathway that is incongruous with the property or special character of the historic district.

2. Any sidewalk or pathway that is constructed of materials incongruous with the property or special character of the historic district.

3. Any sidewalk or pathway that could destroy or irreparably damage a mature, healthy tree or the major landscape elements.

IVo Fences

Fences, like other elements of the 19th and early 20th century built environment, were usually products of the technology of the Industrial Revolution. Fence types can be divided into two categories -–decorative and utilitarian. The decorative category includes fences made of lattice, brick, cast iron, machine-shaped wooden pickets, low walls of stone or brick and hedges. Utilitarian fences include woven wire mounted on wooden posts, vertical wooden slats (or plain pickets) and, in some cases, barbed wire. Decorative fences were reflections of designs in architecture and often were an integral part of the site plan. Utilitarian fences served to mark boundaries, to confine animals, or to protect planted areas and should be limited to rear yard enclosure and screened from street view as much as possible.

Cast-iron fences became a status symbol for the middle class Victorian homeowner. The method of casting iron to mass produce decorative work was perfected during the Industrial Revolution. Before this time, ironwork had to be fabricated by a blacksmith and consequently could be afforded only by wealthy.

Victorian domestic cast iron fences followed the same general proportions as older, more common picket fences. A popular standard height was 36 inches. Rows of vertical members were held together by horizontal channel bars and were mounted between line posts. Many times the tops of the vertical members and the line posts were ornamented, sometimes with a Gothic motif. Most iron fencing was a standardized Florentine design, however, "rustic" motifs also were a popular cast iron fence design among middle-class Victorian homeowners.

Because of their nature, historic districts are often surrounded by incompatible uses. Contemporary land uses can create intrusions into residential districts. For this reason, utilitarian fences may be used to screen views and or security purposes. Such fences should not be used to screen front yards, should be confined to rear yards, and be screened from public rights-of-way.

The following are *fences, walls, and barriers that are not allowed in Historic Districts.*

1. Any fence, wall, or barrier whose location, size, height, or material is incongruous with the property or with the special character of the historic district.

2. Any wall or barrier that is constructed of cinder-block or concrete block or a similar material that is not painted, stuccoed, or veneered with brick.

3. Any wall or barrier that is constructed of artificial siding that seeks to resemble brick veneer, stone veneer, or wood veneer.

4. Any wall, barrier, or fence that features plastic panels, corrugated metal, or any similar material.

5. Any uncoated metal chain link or similar material fence.

IVp Driveways and Parking Lots

Driveways and parking lots are contemporary conveniences that sometimes existed in early High Point neighborhoods but sometimes must be added within them. In order to be compatible with the densely developed quality of late 19th and early 20th century neighborhoods, they should be as unobtrusive as possible. *Future changes should respect this character. A Certificate of Appropriateness is required for work which would change the appearance or character of the street and streetscape.*

Parking areas were historically located behind buildings with access from the alley or in the rear yard of buildings. And, as a result, they contributed to the character of the district. Because there was seldom parking at the side of the building (other than the driveway), the rhythm of equal spacing became an important element of the district's character.

On-site parking should be limited to the rear of the lot. Access to parking should be from the alley or existing driveway. New drives should not be introduced between structures or encroach upon the rhythm of the streetscape created by the pattern of existing driveways. *Unusual cases may be considered on a project by project basis.*

The front setback that helps create the streetscape shall be planted in a similar manner to that of the rest of the district (i.e. if parts of setbacks are lawn, this area shall be planted and maintained as a front lawn). The side and rear setbacks of the parking lot shall be consistent with that of the rest of the district and shall be planted in such a manner so as to screen the vehicles from the adjoining properties. On sites where a building does not exist, the typical building setback shall be planted with trees and shrubbery so as to completely screen the parking lot from view. When a building exists on the site, the areas adjacent to the building footprint shall be planted with trees and shrubbery so as to completely screen the parking lot from the view of the public right-of-way and to enhance the front planting yard pattern already established in the district.

The following are *driveway and parking lot arrangements, locations, treatments and materials that are not allowed in Historic Districts.*

1. Any driveway or parking lot arrangement, location, treatment, or material incongruous with the property, or with the special character of the streetscape or historic district. Installing pavement that could irreparably damage or destroy mature, healthy trees or a major landscape element.

2. Installing parking lots or driveways with less than the deepest front yard setback of the district (the area between the right-of-way and building line.) Landscaping the front setback is required. Installing parking lots or driveways with less than the deepest side yard (the area between the side property line and the building line). Landscaping the side yard is required.

3. Installing parking lots which intrude beyond the deepest rear building line of the block. Installing parking lots or driveways with less than the deepest side yard

(the area between the side property line and the building line). Installing parking lots without screening the parking from the view from the public right-of-way.

4. Installing parking lots with disproportionate expanses of paving. Existing landscape features, such as major trees and shrubs, shall be saved.

5. Installing parking lots that do not retain existing grades at property lines. Site grading shall not adversely affect the existing topographical character of the neighborhood Site grading shall not contribute water run-off to adjoining properties.

6. Installing parking lots which lack an evergreen planting between the parking lot and the side property line to prohibit a view of the parking lot from adjoining properties from the ground to a height of six feet. Such planting shall be a minimum height of at least 36 inches when installed and shall be expected to reach six feet within three years of planting.

7. Installing a parking lot which lacks evergreen planting between the average rear or side building line and the right-of-way. Any such planting and fence or wall shall obscure the view of the parking lot from the public right-of-way within three years of planting to a height of six feet or more. The planting may incorporate a fence or a wall that is not metal chain link or similar material fence and that conforms to the standards of these guidelines. The planting must also provide at least one evenly distributed canopy tree for every seven parking places. The property owner is responsible for maintaining all required material in good health. Any dead, unhealthy, or missing plants must be replaced with vegetation which conforms with the initial planting plan. In the event that plant material is severely damaged due to an unusual weather occurrence or other act of God, the owner shall have six months to replant.

8. Installing a parking lot with lighting which illuminates adjoining property. Lighting standards shall not exceed six feet in height and shall be in keeping with the character of the district.

9. Installing a parking lot without an approved landscape and site plan.

IVq Lighting

The following are *alterations to or arrangements of lighting fixtures that are prohibited in Historic Districts.*

1. Any lighting fixture or arrangement of lighting fixtures that is incongruous with the original character and quality of the structure because of its style, size, scale or material.

2. Any lighting fixtures or arrangement of lighting fixtures incongruous with the historic property, appurtenant features, or the special character of the historic district, because of its style, size, scale, placement, or material.

3. The removal of any lighting fixture or arrangement of lighting fixtures except where essential for safety that distinguishes the historic property, the style of building, or the era of the historic district.

4. The addition of any lighting fixture or arrangement of lighting fixtures that is anachronistic to the building or era of the historic district.

V. GUIDELINES AND STANDARDS FOR NEW CONSTRUCTION

The introduction of new construction into historic districts can have a very beneficial effect upon the quality of the streetscape if it is accomplished in a sensitive fashion. This can be done if the property owner and the builder are familiar with the history of the neighborhood and if they understand its context, that is, the elements that combine to create the setting, feeling and association of the area. These elements of context, include the architectural elements that can be described as individual characteristics and environmental elements that can be described as community characteristics. Each of these categories is important in itself, but a creative expression of both can produce a building or complex that can gracefully complement its neighbors. It also can add depth and interest to the streetscape and neighborhood in coming years.

The High Point Historic District Overlay Zone regulations of the Development Ordinance require that a Certificate of Appropriateness be obtained prior to making an exterior architectural or environmental change to a property within a designated historic district.

This authority applies to proposals for new construction within historic districts. The following guidelines state, in general and specific terms, design practices and materials which are prohibited in High Point Historic District Overlay Zones. The specific prohibitions should be adhered to strictly; the general prohibitions are intended to direct owners/designers/builders to develop proposals which may be contemporary or actual reproductions, but in either case "blend" with the existing characteristics of the historic district.

A list of working definitions is in the appendix along with a list entitled "principles of construction" which details recommended construction practices.

Contemporary interpretations of historical, architectural and environmental elements of a neighborhood's context can lead to innovative designs. Since the historic districts date from the 1900s through World War II, these guidelines for compatible new construction reflect architectural, environmental and land-use practices common during that era. The essays which follow are to be used as reference works to help owners and builders develop plans which will be harmonious with their surroundings.

Many buildings in historic districts were direct or indirect products of architectural pattern book designs that evolved from a fairly strict set of guidelines. This probably occurred because the most popular residential styles and a good portion of the public and commercial building styles were eclectic. That is, designers selected what they considered to be the best architectural qualities from earlier styles and translated them into designs that reflected American taste. The gamut of "Victorian" styles and the families of Classical and Colonial-era revival styles are all expressions of eclecticism and, depending upon the era, display varying degrees of sophistication.

Those designers who were most knowledgeable about the historical styles from which they selected forms often developed guidelines and architectural pattern books to assist craftsmen-builders, who were unable to afford professional custom designs. Thoroughly trained architects often undertook creative innovations within the accepted parameters

of a style; but the craftsman-builder, that individual who is responsible for most of the buildings in historic districts depend upon a pattern book and usually followed it religiously. As a result, residential neighborhoods, built within relatively short time spans, often display an underlying homogeneity that is pleasing, orderly and coherent.

Architectural Elements

The following architectural guidelines cannot offer a single solution to contemporary design problems in historic districts. They seek to identify and describe architectural elements and describe some incompatible designs.

Va Architectural Details

Many of the buildings in historic districts possess special character due to their architectural details. These details applied to otherwise similar buildings help to add interest and variety to rows of facades and help to place a streetscape into an era.

Oftentimes, contemporary designs do not possess decorative details that were the hallmarks of eclectic styles. Blatant imitations that substitute modern day interpretations of details, without understanding the original style, often result in buildings that look out of place. Careful research and study can help avoid this.

A careful look at the existing level of architectural details on surrounding buildings is essential to creating a compatible new building in a historic district. The level of detail that occurs within a group of Queen Anne style houses is different from that within a group of bungalows. Once a designer feels familiar with existing details, he can make a contemporary statement with a similar level of complexity.

One solution to creating rich detailing on a building without resorting to imitations is to treat finishing details with special attention. Quality treatment of these finishing details such as corner trims, window and door trims, and moldings of corbeling and belt courses can add great value to a building and help relate it to turn-of-the-century neighbors. Strong, well-defined detailings of this type can create patterns of light and shadow on a façade. These transient patterns on the newcomer to a historic district can be interpreted as a modern contrast to the more obvious applied details on its neighbors. This subtle contrast underlines the value of both approaches to architectural detail and complements the historic district.

The following are *architectural details that are not allowed on new construction in Historic Districts.*

1. Any type of architectural or environmental detail, decoration, fixture, or ornament that is incongruous with the prevailing character of the historic district.

2. Any type of architectural or environmental detail, decoration, fixture, or ornament that is anachronistic.

3. Any architectural or environmental detail, decoration, fixture, or ornament that is out of proportion, size or scale with the prevailing character of the historic district.

4. The failure to include architectural, environmental or finishing details so that the new construction is incongruous with the historic property or the special character of the historical district.

Vb Basic Shape and Form

Historic districts usually present fairly consistent shapes and forms within their streetscapes for the simple reason that they, like modern subdivisions, were built in a relatively short period of time. Since architectural style and taste evolve rather slowly, basic shapes and forms from given eras tend to be similar.

Many historic districts feature large houses placed on narrow lots. Those large houses display a vertical form that is emphasized by high ceilings and tall roofs, central chimneys and vertically oriented windows. Many buildings within stylistic families were arranged in similar floor plans and were rarely over two stories high.

As the new bungalow styles became more popular, existing streetscapes were filled in and new ones took on a smaller scale character. They still displayed coherence and unity derived from boxy shapes, but bungalows, depending upon how stylistically orthodox they are, tend to be more earthbound than earlier styles.

Interesting arrangements of forms are still common, but they are contained under sweeping roofs and porches that are supported by blocky columns. The major exceptions to this are buildings of bungalow form that display Classical or Colonial details.

Compatible basic shape and form of a contemporary building in a historic district is an essential unifying factor. Many stock house plans published today present simple forms that display a marked horizontal shape suitable to wide suburban lots. These plans must be drastically altered to fit a historic district. A contemporary designer who has made a thorough examination of the dominant shapes and forms surrounding his site can create a custom design that will relate to its neighbors in this most elemental way and will solve many architectural problems associated with the construction for good infill development.

Arrangements of basic shape, form, composition or design of new construction found to be incongruous with the special character of the Historic Districts are not allowed in High Point Historic Districts.

Vc Materials

Before World War II, building materials and their arrangements had been time tested for durability and efficiency. One reason that most buildings 50, 70, or 100 years old are still sound

is that builders of those years used materials that would, given normal maintenance, last for generations. These materials were used in an arrangement designed to promote maximum durability and efficiency. Horizontal clapboard usually had vertical cornertrim for inside and outside corners. Vertical siding had batten covers over joints and brick coursing related to wall thicknesses. These arrangements of materials led to characteristic appearances of buildings.

The technological advances prior to World War II that introduced such building materials and arrangements as steel and reinforced concrete were still oriented toward producing lasting construction. Whether the use and arrangements of these materials followed traditional or modern styles was a matter of preference with the designer. Whatever the style, the purpose was to use durable materials to produce durable buildings.

Starting in the mid-twentieth century, technological advances have produced a proliferation of building materials that are suitable to construction methods and philosophies of today. Some common new materials include high strength and insulating glass, sheet metal, aluminum siding, sheeting and fiberglass. Many of these materials display a characteristic appearance that is a direct result of their manufacturing process, so they cannot be easily changed. Others, untested by time, display unanticipated defects or, in some cases, can cause actual human health hazards. Often the limited lifespan of some new materials is not a problem in new buildings since society has come to regard them as disposable and many developers plan on short term use of their construction.

Other new materials appear completely unrelated to their nature and composition. These include aluminum siding made to look like clapboard, plastic that imitates wood, and asbestos or polyester resin sheets stamped or embossed with stone or brick designs. Most of these materials that seek to imitate something else are blatantly apparent to the average observer and their use can immediately detract from the quality of a building. If such a building is surrounded by others that display honest materials used in appropriate arrangements, the architectural contrast becomes even more apparent and can compromise the character of the surrounding area.

The following are *materials, arrangements and treatments that are not allowed on new construction in Historic Districts.*

1. Asphalt siding or shingles for walls.

2. Asbestos siding or shingles for walls.

3. Shakes or shingles or siding for walls when they are incongruous with the special character of the historic district.

4. Sheets of plywood siding.

5. Use of vinyl or aluminum siding, and use of wood substitutes such as hardboard and "Hardi-plank" unless wood substitutes are restricted to the new construction and installed in a manner compatible with historic buildings in the district.

6. Oversized brick, terra-cotta, concrete, cinderblock or glass brick that is found to be incongruous with the special character of the historic district.

7. Colored brick or similar material such as broken tile or stone material found to be incongruous with the special character of the historic district.

8. Any type of siding material with a stamped or embossed, repetitive design that seeks to imitate brick or stone.

9. Any type of asphalt or asbestos shingles with a stamped or embossed brick or stone pattern.

10. Any plastic, sheet metal, or similar material sheets, siding, or panels.

11. Any arrangement or treatment or material that is incongruous with the special character of the historic district.

12. Any treatment of material that imparts a glossy or shiny surface or finish to the material.

13. Any type of stone material that is incongruous with the special character of the historic district.

14. Clapboard siding with an exposed face exceeding six inches or replacement siding of a drastically different width or form.

15. Bricks laid in a pattern or bond incongruous to the special character of the historic district.

16. Stone laid in a pattern or bond incongruous with the historical characteristics of the property, or with the special character of the historic district.

17. Stone or broken stone or similar material that is incongruous with the historical characteristics of the property, or the special character of the historic district.

Vd Roof Form and Pitch

The roof form and pitch are among the major distinguishing characteristics of different styles of architecture. Roofs can be flat, pitched, hipped, curved or arranged in various combinations of all of these forms. Certain architectural styles are distinguished by roof types, for example, buildings styled after classical forms usually feature simple hipped or pitched roofs.

Roofing materials contribute to the character of early High Point buildings. It is extremely important to install appropriate roofing material when conserving the character of early buildings. For example, a Mission style building that featured a terra-cotta roof should not be re-roofed with asphalt shingles. This applies to shingle patterns as well. If a mansard style roof is

decorated with polychromatic slates, their removal would subvert the designer's intention and damage the quality of the building.

The following are *roof forms, pitch, materials and treatments not allowed in Historic Districts.*

1. Any roof form, pitch, treatment or material that is incongruous with the characteristics of the property, or special character of the historic district.

2. Use of shingles or other roofing material that is incongruous with the special character of the historic district or the property.

3. Use of exposed tarpaper rolls as roofing material.

4. Changing the roof shape to one which is incongruous with the character of the property or with the special character of the historic district by such additions as oversized dormers or picture windows, or solar equipment in visible or undisguised positions.

5. Applying new roofing or drainage material or other additions that are incongruous with the style and period of the property, or the special character of the historic district.

6. Replacing roof coverings with new materials which differ in composition, size, shape, color or texture from the building roof so that it becomes incongruous with the special character of the historic district.

7. Stripping the roof of architectural features such as crestings or bargeboards or quarter round.

8. The placement of solar or mechanical equipment or of skylights in prominent or undisguised positions on roofs or additions or on new construction in High Point Historic Districts.

9. Use of shingles or other roofing material that is incongruous with the special character of the historic district.

10. Use of exposed tarpaper rolls as roofing material.

11. Applying new roofing or drainage material or other additions that are incongruous with the style and period of the special character of the historic district.

Ve Fenestration Pattern

The fenestration pattern, or pattern of openings in the walls of early buildings, is different from that usually found in contemporary buildings. Those openings found in early buildings were usually large and vertical in nature; today's stock size windows are smaller and have a more

distinctively horizontal quality. Details associated with early fenestration patterns often contributed to their vertical character.

The purpose of the fenestration of a building is to allow entry, light, and ventilation. The effect of it is to underline other characteristics of a building. A new building in an early neighborhood should display a fenestration pattern of similar proportions and characteristics as those existing around it.

It should also display thoughtfulness in the amount and quality of finishing detail. The effect of a properly proportioned building form with an appropriate roof shape can be compromised by windows and doors of the wrong size, shape, or quality. Modern, shiny materials such as unfinished aluminum window frames or imitation historical motifs such as plastic "stained glass" can greatly detract from the quality and the character of the surrounding streetscape.

Materials for windows and doors on new additions on buildings in historic districts should be as simple and natural as possible. Wooden window surrounds and details such as mullions are preferable, but if it is necessary to use metal or other synthetic materials, it should feature an appropriate finish that complements the design of the building. Shutters and blinds should be avoided on most contemporary additions since their functions are no longer common practice. Plastic panels, large horizontal expanses of glass, either plain, bronzed, or unusually colored are not appropriate fenestration treatments for additions to early High Point building stock. Contemporary stained glass or art glass can add an interesting accent to contemporary infill or help to link a new addition to an early High Point building.

Hardware that is inappropriate to the historic district is not allowed.

Storm and screen windows and doors should not use bare metal surrounds and should not display any decorative metal work, plastic panels or inserts.

The following are *fenestration patterns that are not allowed on new construction in Historic Districts.*

1. Any fenestration type, style or materials, or lack thereof, that is incongruous with the special character of the historic district.

2. Any window or door materials that are incongruous with the special character of the historic district such as large plate glass panels, sliding glass doors, bronzed or reflective glass or colored clear plastic panels.

3. Any detail or material associated with fenestration that is incongruous with the special character of the historic district such as the installation of unfinished frame screens, windows, or storm windows.

4. The installation of anachronistic blinds, shutters, hardware, or similar details.

5. The installation of aluminum, plastic, or similar rigid material awnings.

6. The installation of windows and doors, types and styles which are incongruous with the historic property or the special character of the historic district; or, the failure to install windows or doors, types or styles which are congruous with the property or the special character of the historic district.

Vf Vernacular Forms

Vernacular, or native, forms in architecture are those that have evolved or been adapted to suit climactic needs and lifestyles. Many of the characteristic building features now accepted as part of early High Point buildings began as vernacular amenities growing out of the lifestyles of those areas. Verandas, summer houses, arbors and gazebos provided outdoor living spaces that wee sheltered from sun and rain. They were designed to take advantage of the temperate regional climate and have become recognized elements in the landscape.

Later vernacular forms such as screened-in porches, patios and, more recently, decks have become common. Outbuildings, while not exactly an amenity based on regional preferences, are sometimes found in the rear yards of historic districts. They were usually detached, simple, utilitarian buildings. Modern metal manufactured outbuildings are inappropriate in historic districts, unless screened from view by plantings or an appropriate fence.

Outdoor decks are the most common modern vernacular form that is being introduced into early neighborhoods. Essentially an uncovered, private version of the earlier porch found on the street side of a building, a deck is usually placed to the rear. Many times they are built on pilings and are raised off the ground to a height greater than that commonly associated with a porch. If elevated 30" off the ground, the state building code requires that they must have a railing or a balustrade for safety purposes. In order to make a deck relate visually to the building to which it is attached, whether it is a new or existing one, it should display a compatible design feature underneath it that screens the structural supports and relates it to the foundation of the rest of the building. This can include such items as lattice, screen, brick, or stone work or thick evergreen plantings. Since a deck is a vernacular form dating from this era, it is usually unwise to apply ornate architectural elements or treatments to it. Simple decks in proportion to the building and surrounding ones are usually successful additions to existing or new buildings.

Swimming pools are amenities that have become increasingly popular. Since most owners of family pools probably prefer to swim in privacy, and since safety measures demand that small children not have unsupervised access to one, an appropriate fence should surround a pool. This will also help to screen it from view.

The following are *vernacular forms that are not allowed in new construction in Historic Districts.*

1. The installation of any vernacular form, or porch, balcony, portico, patio, gazebo, step, veranda, deck, or similar element that is incongruous with the special character of the historic district, in a location plainly visible from the street rights-of-way.

2. The installation of any vernacular form, or porch, gazebo, veranda, deck or similar element that is out of size or scale or is otherwise unrelated to the special character of the historic district.

3. The installation of any vernacular form with any material, such as plastic panels or shiny metal, that is incongruous with the special character of the historic district.

4. The erection, construction, or installation of outbuildings that are incongruous with the special character of the historic district, such as metal sheds, which are not screened from view from adjoining properties and the public street rights-of-way.

Vg Surface Textures

Traditionally, the finished surface texture of a building has been one of the hallmarks of its quality. Early buildings that displayed a rough, unfinished surface were often considered to be of lesser quality than one of a smooth finish. The major reason for this, aside from stylistic consideration, was that it required more craftsmanship and took longer to smooth and refine the surfaces of the exteriors of buildings. The availability of smooth, modern mass produced building materials together with the large glass areas, shiny metal and glossy surfaces associated with contemporary architecture, have caused an interesting shift in many individuals' perceptions in that they view rough-hewn, rustic textures as being "antique" and smooth textures as being "modern." In fact, early High Point buildings displayed "finished" rather than a "rough cut" texture, which became a visual statement of pride and achievement.

The texture of a building surface serves to punctuate its overall character. An otherwise harmonious building with a carelessly selected surface texture will be out of character in a historic district. The designer should carefully study the types of textures that were originally employed on surrounding buildings and use those on his that complement them and his design. Such a study will probably reveal a predominance of wood textures, but can include brick, stone, and stucco. Textures that are simulations of these, such as synthetic stone units, should be avoided because a manufactured, repetitive appearance develops when they are applied to a building.

The following are *surface textures that are not allowed on new construction in Historic Districts.*

1. Any texture, material, use or arrangement incongruous with the special character of the historic district.

2. Any surface texture that imparts hard, shiny, glaring, or reflective qualities.

3. Any surface texture that imparts a rustic, rough-hewn, or unfinished quality.

4. Any surface texture used in an area or manner that is out of size or scale to the wall, façade, or building on which it is placed so as to be incongruous with the special character of the historic district.

Environmental Elements

The environmental elements, or community characteristics, found in historic districts are those that combine to create arrangements of streetscapes. They are the setting in which the architectural, or individual characteristics, of early High Point buildings are found. A general discussion of each of these is followed by a combined list of general and specific elements.

Vh Character

Historic districts derive their character from several different sources. They have documented historical and cultural significance; they are located near the urban core of the city; and they present a settled, mature image to residents and visitors. The maintenance of the character of historic districts depends upon striking a reasonable balance between the preservation of existing architectural and environmental elements that form their character and necessary new development that will infuse vitality into them.

Vi Size and Scale

The size and scale of new buildings should reflect that of well-related existing ones in the streetscape. Well-related buildings are those which exhibit ratios of mass and void space typical of the neighborhood. The elements of size and scale are defined by the width and the height of a building. Streetscapes in historic districts usually display buildings with a vertical quality rather than a horizontal one. Therefore, the width of a new building should not exceed one and one-half its height and the height of a new building should be within 10 percent of well-related nearby structures.

Vj Orientation

The orientation of buildings in historic districts is defined by their setback from the street, the width of their side yards and the manner in which they are placed on a lot. Historic districts are usually densely developed and display a rhythm of mass and void in the block face that helps the buildings relate to each other. New buildings in these neighborhoods should reflect setbacks of typical, related nearby buildings. On Johnson Street, for example, the original deeds specified a setback from the street which was delineated on the plat plan. The side yards should be similar to those existing (usually 5 to 15 feet), and the orientation of the building should be straight-forward rather than diagonal.

Vk Landscape Features

Landscape features in historic districts include the topographical features such as creeks or swales that have been incorporated into the design of the neighborhoods, and street and boulevards that contribute to their character. The balance and relationships among all these features combine to help create a setting for the neighborhood. New construction in historic districts should have a minimal impact on natural and man-made landscape features.

The following are *environmental elements that are not allowed in new construction in Historic Districts.*

1. Any environmental element that is incongruous with the special character of the historic district, such as modern landscape timbers or precast retaining wall units.

2. Any new construction that is incongruous with the size, height, and scale of the special character of the historic district.

3. Any new construction in a historic district where the ration of building width to building height exceeds 1.5:1.

4. Any new construction that is incongruous with the setback or orientation of the historic property.

5. Any new construction in a historic district where the orientation is not parallel to the street or where the building yard setbacks are incongruous with the median setback of the block face of the street.

6. The addition of any landscape feature that is incongruous with the special character of the historic district.

7. The removal of any landscape feature that is pivotal or contributes to the special character of the historic district, such as large, healthy trees.

8. Any new construction in a historic district that exceeds or is less than the median height of buildings on the block by more than 10%.

VI Moving Early High Point Buildings

Moving early High Point buildings or historic properties is usually undertaken in order to save them from demolition or to fulfill the objectives of a revitalization plan. Often these two objectives can complement each other. A significant building threatened with demolition or surrounded by an environment not compatible with an adaptive use to which it could be put, can be relocated into a compatible environment. This activity can result in multiple benefits: saving the building, enhancing the environment and increasing the real estate value of the building.

The following are instances when *moving buildings in or out of Historic Districts is not allowed.*

1. Moving any building or part of a building or object, material, texture, style or character with the special character of the historic district.

2. Removing any building or part of a building or object that is pivotal or contributing to the special character of the historic district or is an historic property unless it would otherwise be demolished.

Vm Demolition

Demolition, or total destruction, of historic district properties is not encouraged. City ordinances and State enabling legislation provide for the possibility of a 365-day waiting period from the time a written request is presented to the Commission until the time the demolition may occur. The purpose of this period is to give the Commission adequate time to explore every alternative to destruction of the building. Since the Commission and the City Council seriously study and review every candidate for historic district status, this review time is extremely important and can sometimes result in the rescue of a historic resource.

The following are instances when *demolition in Historic Districts are not allowed.*

1. The demolition of any building, or object within a historic district prior to applying to the High Point Historic Preservation Commission for a Certificate of Appropriateness. Site restoration will be required.

2. The demolition of any building or wing of a building without Commission approval of a building or landscaping plan that treats the void created by the proposed demolition. Site restoration will be required.

APPENDIX I

PRINCIPLES OF CONSTRUCTION METHODS AND ZONING AND BUILDING CODE QUESTIONS

Architectural Details

Many of the architectural details found on early High Point buildings are no longer available or are very expensive to reproduce. Those that are characteristic to particular buildings should be regarded as valuable antiques and treated as such. If a property owner is restoring the exterior of a building and is seeking to replace missing architectural details, it may be possible to find some of them in salvage yards or in antique shops. Before undertaking the replacement of details, it is wise to be completely familiar with the style and characteristics of the building so that the introduction of inappropriate details can be avoided.

Basic Shape and Form

The relationships and proportions of shapes and forms make the basis for the character of a building. They are the anchor on which the other structural elements are applied. During a restoration or rehabilitation project, special note should be made of the shape and form of the building. If an addition to an early building is needed, it should reflect the proportions of the original design and complement the character of the building. A well designed, skillfully executed contemporary addition often can add an intriguing quality to an historic building. Where this has occurred successfully, the designer usually is completely familiar with the significant characteristics of the older building and respects them in the design of the addition.

The removal of an unsympathetic, poorly designed addition to an early building can greatly enhance its appearance. But the removal of exemplary later additions in order to restore a building to its original or conjectured original appearance should be carefully studied. Just as a well-done contemporary addition can enhance a building, an accumulation of good earlier additions can add depth and quality to it. Before any addition is removed, it should be evaluated for its character, significance and utility. It is wise to determine exactly what is being removed and retained by sketching floor plans and elevations.

Siding

Wood siding on a building should be maintained and repaired in a manner that enhances its inherent qualities and maintains as much as possible of its original character. A regular maintenance program involving caulking and sealing, carpentry, cleaning and painting, helps to keep problems with wood siding and other elements manageable.

Resurfacing a wooden building with synthetic siding materials such as aluminum, vinyl, asbestos or asphalt, is usually a contrived and short-sighted solution to a

maintenance problem. It does grave damage to the character of most early buildings. Problems can be multiplied on wooden buildings covered with aluminum or vinyl siding; indeed, such materials are rarely maintenance free as advertised; they tend to fade, dent, and scratch, as well as trap moisture allowing wood infesting insects unimpaired access to structural elements.

Synthetic siding destroys the aesthetic appeal of the building to which it is applied. At its best, it conceals the historic fabric of a building and, at its worst, it removes or destroys with nail holes the materials and craftsmanship which reflect our cultural heritage. Owners should avoid the use of such materials and maintain the wood siding of the buildings instead.

Textured wall shingles on early buildings were usually painted, sometimes the same color as the rest of the siding, and sometimes in a complementary color to add emphasis. When restoring or rehabilitating a building with siding, it is very wise to retain as many of the original wooden shingles as possible and to replace lost or damaged ones with the same type and in the same design. Removing or covering original siding on early High Point buildings can subvert the intentions of the original designer and harm the character and unique quality of the building.

Brick

In replacing and adding brickwork to a structure, the bond should be the same as the rest of the building. The new brickwork should match as closely as possible the brick size, color, and mortar strength and color, and type and width of joint. The attention to details recommended previously under uses and arrangements of wood apply to brick.

Many owners of early brick buildings have discovered that sandblasting or waterblasting brick surfaces or cleaning them with harsh chemical solutions causes rapid deterioration. The best was to clean brick masonry is with low-pressure water and natural bristle brushes. Common paint removal chemicals may discolor brick masonry. However, if chemicals must be used, they should be a type that will not harm vegetation and that can be thoroughly removed with clear water and soft bristle brushes.

Pointing, the removal of old mortar to replace it, occasionally is necessary for the maintenance of a brick building. It is a process that should be under taken with the utmost care to match the composition and color of the mortar joints. *Historic buildings should not be repointed with mortar containing a high content of portland cement.* This can create a bond that is stronger than the original material and cause deterioration because the difference in the porosity and hardness of the bricks and mortar will cause differences in expansion and contraction.

Pointing is the accepted way to maintain masonry. Application of waterproof coatings and sealers is harmful since these products can trap moisture in the surface of the brick and cause erosion of the brick face.

Widening the joints or replacing old mortar with a stark, pure white material can give the façade of a building a strange, mottled appearance. When pointing a building, the rule is to make every effort to match its original appearance. A good , solid building usually displays good, solid reasons for its original design and arrangements of

materials. Colored sands or mineral pigmented mortar mixes can be used to help match new mortar to original mortar. Organic or chemical pigments should be avoided since they may fade.

Stucco

A stucco finish should never be removed in order to "restore" a building. The same precautions recommended for pointing brick masonry should be observed when repairing stucco. The use of high strength portland cement should be avoided since the difference is strength between the stucco and the bricks behind it will eventually damage the wall. Patching mixes for existing stucco should not be harder or stronger than the original. Small cracks in a stucco finish can be repaired by scraping them open to sound stucco and then widening the base of the crack with a chisel. This will create a "keyhole" crack, one that is shaped in a manner that locks new stucco into place. Large areas of damaged stucco should be removed down to the bare brick. Galvanized metal lathe should then be installed so that it remains at least ¼" above the brick surface. New stucco is usually applied in three steps, the first being a base coat that is about ½" thick and is pushed through the metal lathe. When this coat is firm but not hard, it should be scored and a ⅜" thick second coat applied and smoothed. This coat should be kept damp for several days and then allowed to dry for about a week. Finally, a top coat of stucco, pigmented if necessary, should be applied and the edges feathered in order to blend with the original material. The surface can then be painted if necessary.

Stone

Stone, although it is considered a durable material, should be cleaned gently. Sandblasting and other abrasive methods of cleaning are especially detrimental to stone surfaces since they erode the surface cast or patina. All stone surfaces should be cleaned by the gentlest means possible; soap and water with natural bristle brushes are the best, if time consuming. Limestone and marble are vulnerable to cleaners containing acid. The surfaces of some stone buildings are starting to display the detrimental effects of acid rain, an increasingly common phenomenon that returns sulphuric acid, a product of burning fossil fuels, to the earth in rainfall. Exposure to this can cause staining and discoloration on some buildings and can dissolve the surfaces of certain vulnerable stones.

Roof Form and Pitch

The care and maintenance of the roof is one of the most important practices in preserving an early High Point building. A leaky roof that allows water damage to the structural elements of an older building can accelerate deterioration at a very rapid rate. It is wise to inspect a roof for leaks at regular intervals, checking for loose or damaged shingles, slates, or tiles and repairing them immediately. The metal flashing around chimneys or flues and at the juncture of roof surfaces and any vertical surface such as dormer walls should be examined at the same time. Metal roofs should have

watertight seams and should be maintained with an even, unbroken layer of metal paint. Gutters and downspouts should be cleaned often and kept in good repair.

Roofing materials on early High Point buildings were usually dark in color and included shingles, slates, clay tile, or metal. Sometimes the roofing material was cut into patterns such as half-round or triangular shapes in order to accent a turret or to compose an element of the building design. Roofs on buildings featuring these effects should be preserved and maintained in their original conditions since to alter them would be to alter an interesting and vital element in their designs. If a particular roofing material is not readily available, every effort should be made to substitute a modern material that closely resembles the original.

The building code for the State of North Carolina requires that no more than two layers of roofing materials may be applied to a residence.

Solar collectors are relatively uncommon in High Point and possible will remain so in early neighborhoods since a heavy tree canopy is one of the hallmarks of these areas. When they are used on early buildings, they should be attached, if the orientation makes it possible, to the rear or other non-public sides of the building. Less than optimal orientation should be considered if this is necessary to protect the unique character of a significant building or streetscape. All solar collectors should be installed in such a manner as to cause the least damage to building elements. Other mechanical equipment such as antennas, exhaust fans or air conditioning compressor units should be located so that they are as unobtrusive as possible and painted or covered to blend with surrounding materials. Equipment should be installed in the attic spaces rather than on the roof whenever possible.

Fenestration Patterns

While many types of windows are found in early High Point buildings, a majority of those found in early houses are wood double-hung windows. These are composed of two sections that can move independently, the first being an upper outside sash that slides downward and the second a lower inside sash that slides upward. Each sash, depending on the style and age of the house, is divided, usually by mullions that hold vertical panes in place. Generally, the older the window is, the smaller the panes are and the more flawed the glass is. By the turn of the 20th century, technology had advanced enough to allow the use of larger panes, thus creating "three-over-one" or "four-over-one" window division patterns. Many mid-to-late 19th century vernacular houses feature "two-over-two" sash patterns, thus giving the entire window four panes.

Usually, repairing the original windows in an older building is more appropriate and cost effective than replacing them with new ones. During the rehabilitation or remodeling of an early High Point building, the fenestration pattern should remain unaltered. If the details of a window, such as a casing, mullions, or tracery must be replaced, it should be done with the original character of the building and window as a guide. Wooden framed windows are generally easy and inexpensive to repair; replacement of original windows with aluminum ones should not occur unless

absolutely no other alternative exists. If aluminum frame windows must be installed, the surrounds and other metal features should have a baked-on finish. The replacement window should also be the full size of the original window opening. This may have to be custom-made since today's stock-size windows are often smaller than typical ones in early buildings. Stock-size windows which look small and out of scale on early buildings can destroy the fenestration pattern as well as the decorative detail associated with is. Custom made wood sashes resembling original sashes are not expensive and can be ordered at most lumber yards. The decorative wooden detail can and should be retained if a full-size aluminum replacement is installed.

Storm windows and screens are considered necessary modern additions to early buildings. Many property owners install ones that feature wooden surrounds painted to match or complement the colors of the rest of the house. If screens or storm windows with aluminum frames are used, a baked-on painted finish is far more complementary to an old building than raw aluminum and should be used. Snap-in mullions are not permitted.

Some property owners prefer to install storm windows on the interior of the window frame. This is appropriate in historic districts, but special care should be taken to make sure that moisture does not accumulate between the storm and original windows. This can cause damage to the wooden sills and surrounds.

Shutters and blinds were used on early High Point buildings of many styles. These features originally functioned on hinges as security features or as solar control devices. They were full size to the window; this was not only necessary from a practical standpoint, but it also added balance and proportion to the fenestration pattern. If shutters or blinds are being considered as an addition to any early building, a determination should first be made as to whether or not the building originally featured them. Adding them to "restore" a building usually looks pretentious and awkward. If they were an element of the original design and have been lost or destroyed, the replacements should be wood rather than aluminum or plastic, and they should be of a functioning nature, full-sized and properly proportioned. Narrow, shutter-like trim pieces anchored flat to the sides of the building detract from the appearance of early High Point buildings.

Many times, the front door is the focal point of an early High Point building. The original scale and detailing of it is consistent with the rest of the fenestration pattern and, again, the repair and maintenance of these is more appropriate than replacement. If the front door of an old building or house is missing or has been replaced in the past, a suitable door might be obtained at a salvage yard. Broken panes in doors or sidelights can be replaced with salvage material or, if this is unavailable, panes fabricated by glass artisans. If a door must be replaced with a new one, every effort should be made to reflect the fenestration pattern of the rest of the building. For example, a hollow core door with three vertical windows arranged on a diagonal would not be appropriate to the 1920s bungalow. A better solution would be to install a plain paneled door painted to complement the house. If the original hardware is intact, it can be cleaned and maintained to add special details to the building. Security can be strengthened by installing dead-bolts, either the type that operates with a key or the type that latches from the inside.

Vernacular Forms

These structural elements, combined with landscaping techniques, were used in the late 19th and early 20th centuries to incorporate comfortable living into the regional climate. They also seem to indicate different social attitudes than those existing today – verandas and other outdoor living spaces in early High Point neighborhoods tend to be found on or near the buildings street façade. This apparently encouraged neighborly dropping-in and visiting. Today most builders of new homes situate outdoor living space to the rear of the structure and present a formal façade to the street.

Decks and swimming pools are modern amenities that an individual may wish to add to an early High Point building. If this is the case, every effort should be made to place them to the rear of the building and, in the case of pools, screen them to reduce the possible intrusive effect on the character of the neighborhood, as well as for reasons of safety and privacy. Decks should be incorporated into the façade of the house by screening under them with an architectural element such as lattice, or with vegetation that displays a good screening quality.

Landscaping, a site element most affected by regional climate, is an important part of vernacular forms. Most early High Point neighborhoods are shaded by a heavy deciduous tree canopy that adds great aesthetic appeal while providing a distinct cooling function. During the 19th and early 20th centuries, trees and arrangements of vegetation were often placed in such a manner as to have the greatest possible impact in cooling the structure. Many major streets, such as Johnson Street, were also lined with large, overhanging shade trees that made pedestrian travel more pleasant in the summer.

Mature gardens and shrubs are assets that usually come with a home in an early High Point neighborhood. During the 19th century, many varieties of Oriental flowers and shrubs like camellias or flowering quince were imported to the United States and found to flourish here. Today, they are common to the area and, in High Point neighborhoods, are usually found in loose, informal arrangements that were preferred by Victorian era gardeners. This preference was influenced by the "picturesque" or "Romantic" movement that originated in Great Britain and that advocated a natural, rather than stylized garden typical of the 18th century. This natural look complements the quality of early High Point neighborhoods – comfortable, settled and peaceful.

Color

A good, long lasting paint job depends on the quality of the surface preparation and the paint. Before painting, all loose, peeling paint should be scraped off with a wire brush, then sanded smooth. *A building should never be sandblasted or waterblasted to remove paint since this will pit the surface and raise wood grain.* Chemical paint strippers should be avoided too; stripping down to bare wood can damage it and this also destroys any evidence of earlier color combinations. Masonry buildings that have been painted should usually remain so since the paint was often intended as a protective coating over inferior grade brick. The process of removing the paint can damage otherwise sound brick; stripping paint to

"restore" a building is often a mistake that can lead to later problems.

Once the surface is scraped, sanded, repaired and caulked, it should be washed with a mildew killer. Mildew can ruin the new paint job, so it is very important to eradicate it. A homemade solution of three quarts warm water, one quart liquid bleach (sodium hypochlorite), $^{2}/_{3}$ cup borax, and ½ cup detergent is effective. It should be used by a person wearing rubber gloves and applied to the surface with a soft scrub brush. The solution must be thoroughly rinsed off the house and allowed to dry before painting. If a commercial preparation to eradicate mildew is used, it should contain a five percent hypochlorite solution.

If the old paint is chalking or checking, a base primer should be applied after washing the surface. The primer will provide a good surface for the top coat. Although many preservationists feel that oil base paint is more appropriate to older buildings since that was what was originally used, it is difficult to obtain now. Most modern "oil" paints are actually alkyd resin paints and are very different in composition from early paints. Whether modern oil base or latex paint is used, a good quality is worth the money, especially if a lot of effort has been expended on surface preparation. In most cases, latex "gloss" paints or alkyd "semi gloss" paints are similar in appearance to historical oil paints. "Flat" looking paints often provide an appearance that is different from the character of the original paints and should generally be avoided on houses built prior to 1930.

Elements of Composition

These elements of composition, whether single or in combination, are usually hallmarks of architectural styles. Where they occur, their maintenance is essential to retaining the character of the building. They are also elements that can, in many cases, be translated into contemporary forms, providing a basis for continuity in contemporary additions to early buildings or in new construction in early neighborhoods.

Driveways and Parking Lots

Gravel or base dirt driveways are usually found in early High Point neighborhoods. Occasionally a brick one will be installed as an accent or as a part of an overall landscape plan. Aggregate patterned concrete or gravel ribbons with a center strip of grass were also popular, possibly because this style of driveway reduced the size of the paved surface, thus reducing heat and glare near the house. If it is necessary to add or change driveways and parking areas associated with an early High Point building, they should be incorporated into an overall site design that combines architectural and landscaping elements with the driveway and parking areas. Many times a carefully planned site design of this type can help reduce maintenance time as well as accenting the architectural quality of the building. Driveway access should be consistent in location with those of adjoining properties.

Parking lots are defined as areas to store five or more vehicles. They should be gravel, brick, or paved with an aggregate patterned concrete. If all plant material is to be used as a screening material, it should be of an

evergreen type and should reach a height of at least 36 inches within two growing seasons. Appropriate walls or fences can be used together with plant materials to block the view of a parking lot from the street. If a parking lot must be located in an early High Point neighborhood, as many of the existing trees as possible should be saved and new trees planted in order to maintain and enhance the tree canopy of the average front yard of the street. This not only helps to integrate the lot into the streetscape, it also helps to reduce unpleasant heat and glare associated with parking lots and keeps the interiors of parked vehicles cool.

In addition, parking lots located adjacent to early High Point buildings should observe both the building setback line as well as the number and location of the drive(s) serving the surrounding properties.

Signs

In a residential zoning area, ground signs up to 2 ½ feet are considered suitable. Flush signs affixed to the side of a building are also appropriate.

Signs in commercial areas can reflect the qualities of the era of the building and the district. Early photographs of High Point's commercial districts show a great variety of commercial signs, some of which could be extremely effective on rehabilitated buildings. Occasionally, an antique sign can be located and restored for modern use. Signs, like any other architectural detail, should reflect the era and character of an early High Point building.

Sidewalks

Sidewalks in early High Point neighborhoods should be maintained in their original state as closely as possible. They should be of widths and mateials that harmonize with the neighborhood as well as provide safe pedestrian travel pathways and walkways giving access to buildings. They should be serviceable and should relate to the building in scale, width, placement and material. A dirt path leading into a front entrance would be impractical; a wide meandering flagstone walkway leading to a Queen Anne style house would be inappropriate. Brick sidewalks laid in running bond and concrete sidewalks or sidewalks dusted with an aggregate, such as those surrounding the Capitol, are usually appropriate.

Streetscape details such as original granite curbstones, retaining walls and mounting blocks should be preserved. Details, together with street trees and plantings, add interest and variety to the pedestrian scene. Street trees should be maintained and replenished; mature trees help to cool and filter air and make walking in early High Point neighborhoods a pleasant activity.

Fences

Property owners in early High Point neighborhoods are advised of the provisions affecting placement of fences in Section 130. The construction of any fence requires a fence permit which can be obtained at the Department of Inspections in the Municipal Building.

Lighting

If the owner of an early High Point building is fortunate enough to possess the original fixtures of the building he should treat them as valuable antiques. If fixtures must be replaced or added, he has several appropriate options; he can obtain antique fixtures of a like design and scale, he can choose reproduction fixtures that reflect the design of the building, or he can choose contemporary fixtures that complement the style and character of the building. Property owners who are familiar with the style of their building usually have no difficulty choosing fixtures appropriate for them. An Eastlake cottage, for example, would indicate a porch fixture, either a pendant or bracketed fixture, with a motif of stylized scroll work or flowers. Bungalows, since they evolved during the time that the Craftsman movement and Art Deco design became popular, should display fixtures exhibiting those qualities. If the property owner prefers contemporary lighting, simple discreet styles and materials usually are more successful. If more illumination than is provided by an antique fixture is desired, recessed lights can provide it unobtrusively.

Owners of early High Point buildings should avoid light fixtures that seek to imitate colonial Williamsburg motifs. These reproductions became popular in the 1950s. Such fixtures are stylistic anachronisms and do not complement early High Point building styles.

Moving

Since building moving is a complicated and time consuming process, it should not be undertaken until every aspect of the project has been considered and evaluated. A person proposing to move a building should first consider the architectural and environmental aspect of the situation. If he can settle the following questions to his satisfaction, he can then proceed with a consideration of the practical problems of house moving.

<u>Architectural Questions</u>

- Is the building threatened with demolition, either deliberately by the owner or by neglect?
- Is the building significant enough architecturally or historically or both to warrant the cost of moving it?
- Is the building structurally sound enough to stand a move and to make it economically feasible to adapt it to its new site and use?
- Is moving the building the only alternative to demolition?

<u>Environmental Questions</u>

- Is the building sited in a historic district?
- What is the proposed use for the site once the building is removed?
- Is there an appropriate and practical new use for the building on its new site?
- Is it proposed to relocate the building in a historic district?
- If so, does the building fit into the era of the district; is its style, architectural quality, size and scale congruous with the district.

If the proposed building moving project affects a building located in a locally designated historic district, these architectural and environmental questions must be considered by the Historic Preservation Commission too. They must issue a "Certificate of Appropriateness" for the moving project before any other necessary permits can be obtained. The Commission will also make every effort to help the property owner throughout the process.

As the architectural and environmental questions are answered and any necessary Certificate of Appropriateness obtained, the property owner should go to the Department of Building Inspections in the Municipal Building and obtain answers to the following questions. The permit officers will be able to answer them more speedily if they can review a set of plans for the building and its new site and if the property owner has a definite use for the building in mind.

Zoning and Building Code Questions

- What are the use restrictions on the building in relation to zoning, lot size, building size and type?
- What are the restrictions on its placement on the lot, its use and its relationship to adjacent buildings? How much off-street parking is required?
- Is the building in a fire district? What kind of special provisions such as handicapped access, fire sprinkler systems or other mechanical equipment or condominium homeowner agreements must be made in order to accommodate the proposed use?
- Are there any other code provisions, either through local zoning ordinances or through the North Carolina State Building Code, that could affect the completion of this building moving project or the subsequent use of the property?

After the property owner has reconciled his proposed building moving project with the code requirements and received this Certificate of Appropriateness and permits, he is ready to begin the practical physical phase of his project. The following list of steps for accomplishing the relocation of an early High Point building is a general outline of the process; each project of this type is unique and offers unique problems. Property owners should proceed as follows.

1. Interview qualified building movers. Talk to other clients the mover has given as references. Compare prices and services; obtain written quotations.
2. Choose a mover, sign a contract that specifies services to be included in the move, the date by which the move will be accomplished and the responsibilities of each party with *regard to relationships with utilities companies, governmental agencies and other contractors.*
3. Choose a contractor, sign a contract that outlines his responsibilities for preparing the building for the move and the new site for the building.

4. Arrange interviews with the field engineers for each of the utilities companies that have lines and facilities located along the route of the move. This includes the electric company, the telephone company, cablevision, and the gas company. This is a city requirement.

5. Walk the route of the move with an engineer from each company. Note every line or other facility that could possibly obstruct the move and identify them on a map.

6. Obtain written quotations from each utilities company for the cost of moving lines and other facilities.

7. Arrange an interview with a field engineer from the transportation department and follow the same procedure to identify obstructions such as traffic signals, signs or other installations along the route. Identify them on a map.

8. Obtain a written quotation from the City of High Point for the cost of moving the facilities.

9. Arrange an interview with the High Point Police Department to determine if officers will be needed on the day of the move to direct traffic.

10. Arrange a meeting among the building mover, the contractor, the utility company's engineers, the traffic control field engineer and the police officer (if necessary). Check the map that has the obstructions delineated on it. Agree on the day and the hours of the move and set a follow-up date in the event of bad weather. Follow up with a letter to each individual involved with the project giving the date and the hours of the move, a list of names and phone numbers of all the individuals involved in the project and the follow-up date.

11. On the day of the move, arrive at the project site at least an hour in advance.

12. Make contingency plans for unforeseen delays and have them with you on moving day.

APPENDIX II

Definitions

Architectural Details

Adamesque- Details in the style of the Adams brothers, designers whose work was characterized by the use of classical ornament.

Architrave – The lowest part of a classical entablature, symbolizing a beam laid across capitals of columns, or as more commonly used in connection with houses, the molded trim around a door or window opening.

Art Deco – A style popular in the 1920s and 1930s which emphasized modern streamlining and geometric ornament.

Attic Ventilators – In houses, screened or louvered openings, sometimes in decorative shapes, located on gables or soffits. Victorian styles sometimes feature sheet soffits or metal ventilators mounted on the roof ridge above the attic.

Balustrade – A low barrier formed of uprights supporting a rail.

Band, Band Course, Bandmold, Belt – Flat trim running horizontally in the wall to denote a division in the wall plane or change in level.

Bargeboard (also *Vergeboard*) – A wooden member, usually decorative, suspended from and following the slope of a gable roof. Bargeboards are used on buildings inspired by Gothic forms.

Bead, Bead Moulding – A wooden strip with a round moulded edge against which a window slides or door closes, or a cylindrical moulding resembling a string of beads.

Beaux Arts – A monumental style featuring classical details taught by the Ecole de Beaux Arts in Paris during the late 19th century.

Belt Course (also *String Course*) – A horizontal "belt" for decorative purposes formed by a projecting course (or courses) in a masonry wall.

Beveled Glass – A type of decorative glass on which the edges of each pane are beveled or cut to an angle less than 90 degrees.

Box Cornice – A bulky hollow cornice concealing a roof gutter and suggesting masonry, though usually of wood.

Blinds – An external or internal louvered wooden shutter on windows or doors that excludes direct sunlight but admits light when the louvers are raised.

Bracket – A symbolic cantilever, usually of fanciful form, used under the cornice in place of the usual mutile or modillion. Brackets were used extensively in Victorian architecture and gave rise to a style known as Bracketed Victorian.

Bullnose – A convex rounding of a horizontal member as the edge of a stair tread.

Cantilever – A horizontal structural member supported at one end, a bracket.

Capital – The top of the head of a column. In classical architecture there existed orders of columns; these area proportioned and decorated according to certain modes, the three basic ones being established by the ancient Greeks. These are the *Doric*, the *Ionic*, and the *Corinthian*. These were modified by the Romans who added the *Tuscan*, and *Roman Doric*, and the *Composite*, the latter being a combination of the Greek Ionic and Corinthian orders. In American 19th century building, the Greek Revival style is a conscious effort to reproduce and adapt the styles and ideals of ancient Greece. The later "classical" styles tend to be borrowed from the Renaissance forms which were borrowed from ancient Roman forms.

Carpenter Gothic – A style of wooden building characterized by sawn ornament, pointed openings and board and batten siding, popular in the 1870s and 1880s. This style is also known as sawnwork Victorian.

Ceiling Medallion – A large ornament, generally circular, which adorns the center of ceilings.

Chamfer – A Beveled edge or corner.

Classical – A loose term to describe the architecture of ancient Greece and Rome and their later European offshoots – the Renaissance, Baroque and Rococo styles. In the United States, classical embraced Georgian, Federal, Greek Revival and Renaissance Revival (or Neoclassical).

Colonial Architecture – Architecture transplanted from the motherlands to overseas colonies such as Portuguese Colonial architecture in Brazil, Dutch Colonial architecture in New York, and above all, English Georgian architecture of the 18th century in the North American colonies.

Column – Vertical shafts or pillars that support construction above; usually fabricated out of wood in residential buildings and often from iron or stone in commercial buildings.

Corbel – A projection (or building out) from a masonry wall, sometimes to support a load and sometimes for decorative effect.

Corner Block – A block placed at a corner of the casing around a wooden door or window frame, usually treated ornamentally.

Corner Board – One of the narrow vertical boards at the corner of a traditional wood frame building into which the clapboards butt.

Cornice – The top part of an entablature, usually molded and projecting; originally intended to carry the eaves of a roof beyond the outer surface.

Cresting – Decorative iron tracery or jigsaw work placed at the ridge of a roof.

Dado – A rectangular groove across the width of a board or plank. (In interior decoration it is the lower part of the wall that has been divided horizontally by the use of different materials or treatments.)

Dentil – A number of small cubical members at the bae of a classical cornice that resemble teeth.

Downspout – A pipe, usually of metal, for carrying rainwater from roof gutters.

Eastlake Carving – Heavily carved woodwork found on many Victorian houses, usually in scroll or floral motifs. It is three dimensional as it was formed with a chisel and lathe.

Eastlake Style – The heavily carved woodwork found on many Victorian houses, usually in scroll or floral motifs.

Escutcheon – A protective plate, sometimes decorated, surrounding the keyhole of a door, a light switch, or similar device.

Fascia – A flat board with the vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves" side of a pitch roof. The rain gutter is often mounted on it.

Festoon – The same as a swag, festive decoration of pendant semiloops with attachments and loose ends, especially a swag of fabric or representations of such decorations.

Finial – A form ornament at the top of a canopy, gable, pinnacle, street lights, etc.

Fluting – A system of vertical grooves (flutes) in the shaft of an Ionic, Corinthian, or Composite column. Doric columns have portions of the cylindrical surface of the columns separating the flutes.

Fretwork – A geometrically meandering strap pattern; a type of ornament consisting of a narrow fillet or band which is folded, crossed and interlaced.

Frieze – The intermediate member of a classical entablature, usually ornamented. Also a horizontal decorative panel. A frieze is a feature of the Greek Revival style, but may be found in other types of architecture.

Gingerbread – Thin, curvilinear ornament produced with machine-powered saws.

Gouged and Pierced – Ornamental wood that has been grooved, channeled or perforated through the use of a chisel called a gouge.

Grain – The direction, size, arrangement, appearance or quality of the fibers in wood.

Gutter or Eave Trough – A shallow channel or conduit of metal or wood set below and along the eaves of a house to catch and carry off rainwater from the roof.

Heartwood – The wood extending from the pith to the sapwood, the cells of which no longer participate in the life processes of the tree.

Ionic – Noting or pertaining to a Greek or Roman order of architecture typically characterized by a slender, fluted column with a low capital having projecting volutes, an architrave in three levels, a shallow frieze that is sometimes ornamented and a cornice that is sometimes supported by dentils.

Knob – A projecting round or oval decorative element simulating the shape of a functional knob.

Lattice – A network, often diagonal, of interlocking lathe or other thin strips used as screening, especially in the base of the porch.

Lintel – A horizontal member spanning an opening and supporting construction above; a beam.

Modillion Cornice – Cornice with classical brackets forming a molding.

Molding – A decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as trim around openings.

Mullion – A vertical member dividing a window area and forming part of the window frame.

Mutin – A molding forming part of the frame of the window and holding one side of a pane.

Newel Post – A vertical member of a post, usually at the start of the stair or any place the stair changes direction. Usually large and ornate, it is the principal support for the handrail.

Ogee – A double curve formed by the combination of a convex and concave line, similar to an S-shape.

Panel – A thin, flat piece of wood framed by stiles and rails as in a door or fitted into grooves of thicker material with molded edges for decorative wall treatment.

Pedestal – A base for a column or for a piece of sculpture or the like.

Pilaster – A flat or half-round decorative member applied at a wall suggesting a column; sometimes called an engaged column.

Plinth – The base block of a column.

Quoin – In masonry, a hard stone or brick used, with similar ones, to reinforce an external corner or edge of a wall or the like; often distinguished decoratively from adjacent masonry.

Quarter Round – A small molding that has the cross section of a quarter circle.

Rabbet – A rectangular groove cut in the corner edge of a board or plank.

Rake – Trim members that run parallel to a roof slope and form the finish between the wall and a gable roof extension.

Riser – Each of the vertical boards closing the spaces between the treads and stairways.

Rosette – A conventionalized circular (floral) motif, usually sculptural.

Rustication – Masonry or wood in which each principal face is rough or highly patterned with a tooled margin.

Sawnwork – Ornamentation in cut-out planking, formed with a bandsaw, popular in the 1880s and 1890s. This decorative detailing is flat.

Shake – A thick shingle formed by splitting a short log into tapered radial sections, usually edge-grained.

Shutters – Small wooden "doors" on the outside of windows, originally used to close for security purposes.

Sill – The lowest horizontal member in a wall opening.

Soffit – The exposed undersurface of any overhead component of a building such as an arch, balcony, beam cornice, lintel, or vault.

Surround – The molded trim around a door or window opening.

Swag – A conventionalized motif resembling a drapery of heavy fabric; a festoon.

Terra-Cotta – Hard unglazed fired clay; used for ornamental work and roof and floor tile. Also fabricated with a decorative glaze and used as a surface finish for buildings in the Art Deco style.

Tongue and Groove – Boards having a tongue on one edge and a groove on the next for tight joining and surface alignment.

Tracery – An ornamental division of an opening, especially a large window.

Tread – The horizontal board in a stairway on which the foot is placed.

Trim – The finish material on a building, such as moldings applied around openings or at the floor and ceilings of rooms.

Vergeboard – See *Bargeboard.*

Veneer – Thin sheets of wood made by rotary cutting or slicing of a log. Also, an outside facing of brick, stone, etc., that provides a decorative, durable surface but is not loadbearing.

Volute – The ornamental spiral at the ends of an Ionic capital.

Williamsburg Style – Of or pertaining to the styles of architecture and furnishings displayed in the restoration of colonial Williamsburg, an early 18th century town in Virginia.

Winder – Tapered treads in a staircase allowing the stair to turn as it climbs.

Wrought Iron – Iron that is rolled or hammered into shape, never melted.

Basic Shape and Form

Bay – Within a structure, a regularly repeated spatial element usually defined in plan by beams and their supports, or in elevation by repetition of windows and doors in the building façade.

Elevation – A drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

Story – The space in a building between floor levels or between a floor and a roof above.

Brick

Bond – The laying of bricks regularly in a wall according to a recognized pattern for strength. Masonry bond is essential to brickwork when wire reinforcement is not used.

- *American bond* – Also called Common bond; a pattern in which the 5th, 6th, or 7th course is a header course.
- *English bond* – A pattern which consists of alternating courses of headers and stretchers.
- *Flemish bond* – A pattern when one course consists of alternating stretchers and headers and the next course is identical (with the headers centered over the stretchers).
- *Stretcher bond* – Also called Running bond; a contemporary pattern of continuous stretcher courses with no headers.

Brick – Bricks generally are composed of clay mixed with some coarser materials such as silt or sand and burnt, not baked in a kiln. The common standard brick is about 7-3/4 x 3-5/8 x 2 inches, although many other sizes do exist.

- *Brick veneer* – An outer covering, usually for a timber building, consisting of a single width brick wall attached to the supporting wall with ties.
- *Closer* – A piece of brick which is inserted beside the end header of each course which allows the completion of the course with a header at the corner.
  - *Queen's closer* – A closer which is narrower than a header.
  - *King's closer* – A closer which is wider than a header but shorter than a stretcher.
  - *Courses* – Parallel layers of bricks, usually horizontal, including any mortar laid with them.
  - *Header* – The exposed end of a brick.

Mortar – A mixture of portland cement, lime, putty and sand in various proportions used for laying bricks. Until the use of hard portland cement became general, the softer lime-clay or lime-sand mortars and masonry cement were common.

- *Joints* – The mortar between adjacent bricks or stones. Pointing – Raking out deteriorated mortar joints and filling into them a surface mortar to repair the joint.
- *Concave joint* – A durable mortar joint, hollowed out by drawing a ½ inch diameter bar tool along it while green; this is the most common joint used today.
- *Flat joint* – A mortar joint whose surface is flush with the brickwork; usually used for concealed or unfinished surfaces.
- *Grapevine joint* – An archaic joint similar to a concave joint with a groove scribed into the center of it; rarely used after Colonial times, it is not often seen in early High Point buildings.
- *Keyed joint* – Concave pointing of a mortar joint.
- *Weather-struck joint* – A mortar joint smoothed off by pressing the trowel in at the upper edge so as to throw rain out to the face of the brick.
- *Pointing* – Raking out deteriorated mortar joints and filling into them a surface mortar to repair the joint.
- *Portland cement* – A very hard and strong hydraulic cement (one that hardens under water) made by heating a mixture of clay and limestone in a kiln.

Sandblast – An abrasive and damaging method of cleaning bricks that involves directing high-powered jets of sand against a surface.

Stretcher – The long side of a brick.

Waterblast – Similar to sandblast except that water is used as an abrasive; like sandblasting, this method is damaging.

Wythe – Parallel vertical layers of masonry units that make up the thickness of a wall.

Siding

Aluminum siding – Sheets of exterior architectural covering, usually with a colored finish, fabricated from aluminum. A lightweight metal, aluminum is very pliable and possesses good thermal and electrical conductivity and is a good reflection of heat and light. Aluminum siding was developed in the early 1940s and became increasingly common during the 1950s and 1960s.

Asbestos siding – Dense, rigid board containing a high proportion of asbestos fibers bonded with portland cement; resistant to fire or weathering and has a low resistance to heat flow. Generally white in color and having a slightly ribbed texture, it is usually applied as large overlapping shingles. Asbestos siding was applied to many buildings in the 1950s.

Asphalt siding – Siding manufactured from saturated construction felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather. This gives the siding a pebbled or textured surface of various colors, often imitating brick or stone. Asphalt siding was applied to many buildings in the 1950s.

Beading – A decorative semi-circular molding along the lower edge of clapboard or weatherboard.

Board and Batten – Closely applied vertical boards, the joints of which are covered by vertical narrow wooden strips.

Clapboard – Wooden boards, tapered at the upper end which are applied horizontally and overlapping. They are often oak, although pine and poplar are used. Sometimes confused with weatherboards, clapboards are shorter, usually measuring five feet or less in length and are somewhat narrower. The exposed face of clapboard is usually less than six inches wide.

Flush siding – Wooden siding which lies on a single plane, commonly applied horizontally.

German siding – Also known as Shiplap siding, wooden siding with a beveled or grooved edge.

Textured siding – Wood cut in various flat patterns and applied to portions of facades to create a picturesque or romantic look. Surface textures are often found in the following designs:

Composite – Design formed by two overlapping rows of scallop-shaped shingles overlapped by a row of diamond-shaped shingles overlapped by two overlapping rows of scallop-shaped shingles.

Diamond – A design formed by overlapping rows of shingles shaped like vertical parallelograms.

Scallop – A design formed by overlapping rows of shingles shaped like a rectangle with rounded end; sometimes called "fish scale."

Staggered Butt – A design formed by overlapping rows of alternating small and large rectangular-shaped shingles.

Vinyl siding – Sheets of thermal plastic compound made from chloride or vinyl acetates, as well as some plastics made from styrene and other chemicals, usually fabricated to resemble clapboard.

Weatherboard – Wooden boards, tapered at the upper end which are applied horizontally and overlapping. Edges may be plain or beaded. Longer than clapboards, they generally measure six feet or longer and are often pine or poplar.

Roofing and Roofing Materials

Asphalt Shingles – Shingles manufactured from saturated roofing felts (rag, asbestos, or fiberglass) coated with asphalt and having mineral granules on the side exposed to weather.

Stucco

Score – To cut a channel or groove in a material with a hand tool; or a circular saw so as to interrupt the visual effect of a surface or otherwise decorate it.

Stucco – An exterior finish, usually textured, composed of portland cement, lime and sand, which are mixed with water; older-type stucco may be mixed from softer masonry cement rather than portland cement.

Stone

Ashlar – A square building stone.

Dressed – Descriptive of stone, brick or lumber which has bee prepared, shaped or finished by cutting, planing, rubbing or sanding one or more of its faces.

Granite – A crystalline silicate rock having visible grains; in the building stone industry this includes gneiss and igneous rocks that are not granite in the strict sense.

Honed finish – A very smooth stone surface, just short of polished; imparted by a rubbing process, either hand or mechanical.

Limestone – Sedimentary rock composed principally of calcite or dolomite or both; used as building stone or crushed-stone aggregate or burnt to produce lime.

Marble – A metamorphic rock composed mainly of calcite or dolomite that will polish; the commercial term includes many dense limestones and some rock dolomites.

Rustic – Descriptive of rough, hand-dressed building stone, intentionally laid with high relief; used in modern structures of rural character.

Rusticated – Said of cut stone having strongly emphasized recessed joints and smooth or roughly textured block faces; used to create an appearance of impregnability in public buildings, banks and the like.

Sandstone – Sedimentary rock composed of sandsized grains naturally cemented by mineral materials. In most sandstone used for building materials, quartz grains predominate.

Roof Form and Pitch

Downspouts – A vertical pipe, often of sheet metal, used to conduct water from a roof drain or gutter to the ground or cistern.

Flashing – A thin impervious material placed in construction to prevent water penetration, to provide water drainage or both, especially between a roof and a wall.

Gable – The vertical triangular piece of wall at the end of a ridged roof, from the level of the eaves to the summit.

Galvanize – To coat steel or iron with zinc, as, for example, by immersing it in a bath of molten zinc.

Gambrel Roof – A gable roof more or less symmetrical having four inclined surfaces, the pair meeting at the ridge having a shallower pitch.

Gutter – A shallow channel of metal or wood set immediately below or built along the eaves of a building to catch and carry off rainwater.

Hipped Roof – A roof without gables, each of whose sides, generally four, lies in a single plane and joins the others at an apex or ridge.

Jerkin Head Roof – A roof whose end has been forced into a shape midway between a gable and a hip, resulting in a truncated or "clipped" appearance; sometimes called a "clipped gable."

Lead Roof – A flat roof covered with sheet lead.

Mansard Roof – A modification of the hipped roof in which each side has two planes, the upper being more shallow. This roof is characteristic of the Second Empire style.

Pantiles – A roofing tile that has the shape of an S laid on its side.

Pitched Roof – A roof having two slopes that meet at a central ridge, sometimes called a "gable and roof."

Roofing Tile – A tile for roofing, usually of burnt clay, available in many configurations and types such as plain tiles, single-lap tiles and interlocking tiles.

Sheet Metal – A flat, rolled metal product, rectangular in cross section and form; when used as roofing material, it is usually terne or zinc-plated.

Shingles – A roofing unit of wood, asphalt, slate, tile or other materials cut to stock lengths, widths and thicknesses; used as an exterior covering on roofs and applied in an overlapping fashion.

Slate – A hard, brittle, metamorphic rock consisting mainly of clay materials, characterized by good cleavage along parallel planes; used in thin sheets as roofing or in thicker slabs for flooring.

Tarpaper – A roofing material manufactured by saturating a dry felt with asphalt and then ccoating it with a harder asphalt mixed with a fine mineral.

Terne plate – Sheet metal coated with terne metal which is an alloy of lead containing up to 20% tin.

Terra-cotta – Hard, unglazed fired clay; used for ornamental work and roof and floor tile.

Tin – (1) A lustrous white, soft and malleable metal having a low melting point; relatively unaffected by exposure to air; used for making alloys and coating sheet metal; (2) to coat with a layer of tin.

Zinc – A hard bluish white metal, brittle at normal temperatures and not subject to corrosion; used in making alloys and for galvanizing sheet metal.

Fenestration

Bay window – A recess in a room causing a projection on the exterior wall of a building, usually framed with windows.

Beveled glass – Glass panes whose edges are ground and polished at a slight angle so that patterns are created when panes are set adjacent to one another.

Bow Window – A round bay window.

Came – A slender rod of cast lead, with or without grooves, used in stained glass windows, to hold together the panes or pieces of glass.

Casement Window – A window which swings open along its entire length, usually on hinges fixed to the sides of the opening into which it is fitted.

Casing – The exposed trim molding, framing or lining around a door or window. It may be either flat or molded.

Corner Block – Blocks placed at the corners of a casing around a wooden door or window frame, usually treated ornamentally.

Double Hung Window – A window with two sashes which open by sliding up and down in a cased frame.

Fanlight – A semi-circular or rectangular window over the opening of a door, often with radiating bars which suggest an open fan. Often called a sunburst window.

Glue-chip Glass – A patterned glass with a surface resembling frost crystals. It is common in turn-of-the-century houses and bungalows.

Jamb – The vertical sides of an opening, usually for a door or window.

Lintel – A horizontal structural member over an opening which carries the weight of the wall above it, often stone or wood.

Lunette – A semicircular opening.

Molded Surround – A decorative molded frame around an opening such as a window or door.

Mullion – A vertical member separating a window area and forming part of the window frame.

Muntin – A secondary framing member to hold panes within a window.

Oriel – A projecting bay with windows, generally on the second story of a building.

Overdoor light – A glazed area above a doorway and sometimes continued vertically down the sides, often decoratively treated. An overdoor light is a common feature of any early 20th century buildings.

Sash – The moving part of a window.

Sidelight – A narrow window area beside an outside door.

Sill – The lowest horizontal member in a wall opening.

Stained Glass – Glass given a desired color in its molten state, or by firing a stain into the surface of the glass after forming; used in decorative windows.

Trabeated Entrance – A standard classical entrance, featuring an overdoor light and sidelights.

Transom – An overdoor light, usually hinged to be opened for ventilation at the ceiling level.

Window Cap – The uppermost part of a window frame.

Vernacular Form: Porches, Steps and Decks

Arbor – An open structure of trees or shrubs closely planted, either twined together and self-supporting or supported on a light, lattice-work frame.

Balcony – A projecting platform on a building, sometimes supported from below, enclosed with a railing or balustrade.

Baluster – An entire railing system including a top rail and its balusters, sometimes a bottom rail.

Bracket – A support element under eaves or other overhangs, often more decorative than functional.

Column – Vertical shafts or pillars that support construction above, usually fabricated out of wood.

Deck – An uncovered porch, usually at the rear of the building, popular in modern residential design.

Lattice – A network, often diagonal, of interlocking lathe or other thin strips used as a screening, especially in the base of a porch.

Porch – A covered outdoor area attached to the house, usually roofed and generally open sided with a floor and balustrades.

Porte Cochere – The roof and its supporting structure extending from the entrance of a building over a driveway.

Portico – A small entrance porch or covered walk consisting of a roof supported by open columns.

Screen Porch – A porch or veranda that is enclosed with woven wire cloth or screening, to keep insects out while allowing maximum ventilation.

Veranda – A covered porch or balcony, extending along the outside of a building, planned for summer leisure.

Color

Alkyd resin paint – A common modern paint using alkyd (one of a group of thermoplastic synthetic resins) as the vehicle for the pigment; often confused with oil paint.

Caulk – To fill a joint, crack, etc., with caulking.

Caulking – A resilient mastic compound, often having a silicone, bituminous or rubber base, used to seal cracks, fill joints, prevent leakage and/or provide waterproofing.

Chalking – The formation of a powder surface condition from the disintegration of a binder or elastomer in a paint coating. This is caused by weathering or otherwise destructive environment.

Checking – Small cracks in a film of paint or varnish which do not completely penetrate to the previous coat. The cracks are in a pattern roughly similar to a checkerboard.

Latex Paint – A paint having a latex binder (an emulsion of finely dispersed particles of natural or synthetic rubber or plastic materials in water).

Mildew – A fungus that grows and feeds on paint, cotton and linen fabrics, etc., which are exposed to moisture. It causes discoloration and decomposition of the surface.

Oil Paint – A paint in which a drying oil is the vehicle for the pigment, rarely used since the mid-20th century.

Paint – A liquid solution of pigment in a suitable vehicle of oil, organic solvent or water, liquid when applied, but dries to form an adherent, protective and decorative coating.

Paint Stripper – A liquid which is applied to a dry paint to cause it to soften or lose adhesion so that it may be removed easily.

Pigment – A finely ground inorganic powder which is dispersed in a liquid vehicle to make paint. It may provide, in addition to color, many of the essential properties of paint, opacity, hardness, durability, and corrosion resistance.

Primer – A paint, applied as a first coat, which serves the function of sealing and filling on wood, plaster and masonry.

Banding, flattening down, rubbing – This involves smoothing a surface with abrasive paper or cloth, either by hand or by machine.

Elements of Composition

Anta – (pl. Antae) – A pier, square in plan and having a capital; this was sometimes used in Neoclassical architecture in place of a round column.

Arcade – A row of arches with their supporting columns of piers.

Arch – A structure formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position; a rounded arch generally represents classical or Romanesque influence while a pointed arch denotes Gothic influence.

Colonnade – A row of columns which supports an entablature; this is a feature of Greek Revival and Neoclassical styles.

Column – A vertical shaft or pillar that supports or appears to support a load.

Crenellated Pediment – A triangular gable end with alternating indentations and raised portions.

Cupola – A small vault on top of a roof; sometimes spherical in shape, sometimes square with a mansard or conical roof.

Dormer – A structure containing a window (or windows) that projects through a pitched roof.

Eave – The part of a sloping roof that projects beyond a wall.

Entablature – A horizontal member divided into triple sections consisting from bottom to top, of an architrave (symbolizing a beam), a frieze, usually ornamented, and a cornice.